

METALLICA

DEATH MAGNETIC



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This book was approved by Metallica

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THAT WAS JUST YOUR LIFE

Music by Metallica
Lyrics by James Hetfield

E5 11
 F5 134
 E5^{VII} 134 7fr
 B^b5 134 6fr
 A5 134 5fr
 G5 134
 G5/D 1134 10fr
 F5/C 1134 8fr
 C5/G 1134
 D5/A 1134 5fr
 B5 134
 D5 134 5fr
 A5^{open} 11
 B^b5/F 1134

Intro

Moderately slow ♩ = 84

Gtr. 1 (clean) E^o Riff A B^b5/E E^o B^b5/E End Riff A

mf
let ring throughout

TAB

0 1 2 0 2 0 1 3 0 1 2 0 2 0 1 3

Gtr. 1: w/ Riff A (4 times) E^o B^b5/E E^o B^b5/E

Gtr. 2 (clean)

mf
w/ chorus let ring - - - - -

TAB

5 5 4 3 5 5 5 4

E^o Riff B B^b5/E E^o B^b5/E End Riff B

let ring - - - - -

TAB

3 5 5 5 4 3 5 5 5 4

Gtr. 2: w/ Riff B E5 F5 E5 F5 End Rhy. Fig. 1

Rhy. Fig. 1

Gtrs. 3 & 4 (dist.) *f* P.M. - - - - -

Gtr. 5 (dist.) *f*

Gtr. 6 (dist.) *divisi* *f*

TAB

8 8 7 5 5 4

Gtrs. 3 & 4: w/ Rhy. Fig. 1
E5

F5

E5

F5

Gtr. 5

Gtr. 6

Gtr. 2

let ring - - - - -

let ring - - - - -

Gtrs. 2, 5 & 6 tacet
E5 N.C.

Bb5

F5

G6

Faster ♩ = 94

E5 N.C.

Gtrs. 3 & 4

Double time ♩ = 188

E5 N.C.

Bb5

F5

E5

Gtr. 4

Gtr. 3

(2nd time, Gtr. 4 cont. in slashes)

P.M. - - - - -

P.M. - - - - -

E5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M.-----| P.M.-----| F5 P.M.-----| (cont. in notation)

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 5 3 5 6 5 3 2 1

Gtrs. 3 & 4 N.C. Riff C End Riff C

P.M.-----| P.M.-----| P.M.-----|

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 5 3 5 6 5 3 2 1

Double-time feel N.C. Riff D 2nd time, end double-time feel Bb5 F5 End Riff D

0 5 6 7 0 5 6 7 0 5 6 7 (7) 3 3 1 3 3 1

Verse Gtrs. 3 & 4: w/ Riff C N.C.

1. Like a si - ren in my head that al - ways threat - ens to re -
2. Like a wound that keeps on bleed - ing to re - mind me , not to

peat. Like a blind man that is strapped in - to the speed - ing driv - er's
think. Like a rag - ing riv - er drown - ing when I on - ly need a

seat. Like a face that learns to speak
drink. Like a poi - son that that I swal - low,

Riff E Gtrs. 3 & 4

P.M.-----| P.M.-----|

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6

C5/E

F5/E

when all it knew was how to bite. _____
but I want the WORLD to die. _____

End Riff E

P.M. -----

0 0 0 5 6 7 6 5 6 10 10 0 0 0 3 3 0 0 0

Gtrs. 3 & 4: w/ Riff C
N.C.

Like a mis - er - y that keeps me fo - cused though I've gone a -
Like a re - lease from a pris - on that I did - n't know I was

stray. Like an end - less night - mare that I must a - wak - en from each
in. Like a fight to live the past I prayed to leave from way back

Gtrs. 3 & 4: w/ Riff E

day. Like con - vic - tion, a prem - o - ni - tion. Not wor - thy of, so I de -
then. Like a gen - 'ral with - out a mis - sion un - til the war will start a -

Double-time feel

Gtrs. 3 & 4: w/ Riff D
N.C.

End double-time feel

Bb5 F5

C5/E F5/E

ny... I de - ny. _____
gain... start a - gain. _____

Pre-Chorus
Half-time feel

E5

N.C.

I blind - my eyes and try and force it all in - to place.

Gtrs.
3 & 4

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

2 2 2 2 0 2 2 2 2 0 2 2 2 2 2 5 3 5 6 5 3 2 1

E5

I stitch — them up, see not my fall from grace. _____

N.C.

E5

N.C.

End half-time feel

I blind — my eyes; I hide and feel it pass - ing me by.

E5

F5

E5

F5

E5

F5

C5/E

F5/E

I o - pen just in time to say good - bye.

*Gtrs. 3 & 4

P.M. ---- | P.M. P.M. P.M. ---- | P.M. ---- | P.M. ---- | (cont. in slashes)

*Composite arrangement

Chorus

Double-time feel

E5^{VII}

Bb5

A5

G5

F5

E5

Gtrs.
3 & 4

Al - most like — your life. — Al - most like — your end - less fight. —

(Gtr. 3 cont. in notation)

E5^{VII}

Bb5

A5

G5/D

F5/C

C5/G

Gtr. 4

Curse the day — is long. — Re - al - ize — you don't be - long. —

Gtr. 3

(cont. in slashes)

Gtrs. 3 & 4 E5^{VII} Bb5 A5 G5 F5 D5/A (Gtr. 3 cont. in notation)

Dis - con - nect _ some - how. _ Nev - er stop _ the bleed - ing now. _

Gtr. 4 E5^{VII} Bb5 A5 G5/D F5/C E5 End double-time feel

Al - most like _ your fight. _ And there it went, _ al - most like _ your

Gtr. 3

life.

Gtrs. 3 & 4: w/ Riff C (2 times) N.C. Double-time feel Gtrs. 3 & 4: w/ Riff D End double-time feel Bb5 F5

life.

2. E5 Interlude N.C. (cont. in notation)

al - most like _ your life.

Gtr. 7 (dist.) Riff F End Riff F

Gtr. 3 Gtrs. 3 & 4 P.M. -- P.M. --

Gtr. 8 (dist.)

End Riff G

Gtrs. 3 & 4

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features a repeating eighth-note pattern in the first measure of each system, followed by a half note in the second measure. The bass line consists of a single note (C) in the first measure of each system, followed by a half note in the second measure. The score is marked with a 'P.M.' (Piano Moderato) tempo and a 4/4 time signature.

Gtr. 7: w/ Riff F
Gtr. 8: w/ Riff G
Riff H

End Riff H

Ca. 5

14 14 13

12 14 13 12

14 14 13

12 14 13 14

Gtrs. 3 & 4

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in treble clef with a key signature of one sharp (F#). The melody is divided into two systems, each containing four measures. The first system has a treble clef and a key signature of one sharp. The second system has a bass clef and a key signature of one sharp. The melody is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The score is on a white background with black musical notation.

Gtr. 5 tacet

Gtrs. 3 & 4

The musical score for 'The Little Boat' is presented on a grand staff. The top staff is in G major (one sharp) and 2/4 time. It contains a melody of eighth notes, with a 'P.M.' (Piano Moderato) marking at the beginning. The bottom staff is a bass line consisting of a series of '0' characters, likely representing a simplified bass line or a placeholder for a different instrument. The score is divided into four measures, with a 'cont. in slashes' instruction at the end of the first measure.

Guitar Solo
Double-time feel
E5^{VII}

Gtrs.
3 & 4

E♭ B♭ A G

Gtr. 9 (dist.)

f
w/ wah-wah as filter

17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a dotted half note A4-B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5, all beamed together. The following measure has a quarter note D5, a quarter note C5, and a quarter note B4, also beamed together. The system continues with a quarter note A4, a quarter note G4, and a quarter note F#4 beamed together, followed by a quarter note E4, a quarter note D4, and a quarter note C4 beamed together. The system concludes with a quarter note B3, a quarter note A3, and a quarter note G3 beamed together. Above the staff, the chords D5/A, E5^{vii}, Bb5, A5, and G5 are indicated. Below the staff, the fingerings 7, 5, (5), and 2 are shown for the first four measures.

End double-time feel

Verse

Gtrs. 3 & 4: w/ Riff C
N.C.

Gtr. 9 tacet

F5

E5

3. Like a touch from hell ___ to feel ___ how hot ___

w/ bar -----

4/5 5/5 7/7 5/5 2/2 (2/2)

-6

Gtrs. 3 & 4: w/ Riff E

___ that it ___ can get ___ if you ___ get caught. ___ Like a strike from heav -

C5/E

F5/E

- en turns ___ that key ___ and brings you straight ___ down to ___ your knees. _

Gtrs. 3 & 4: w/ Riff C
N.C.

___ Like a touch from hell ___ to feel ___ how hot ___ that it ___ can get _

Gtrs. 3 & 4: w/ Riff E

___ if you ___ get caught. ___ Like a strike from heav - en to ___ re - prieve _

C5/E

F5/E

___ that brings you straight ___ down to ___ your knees. _

Interlude

Gtr. 7: w/ Riff F (2 times)
Gtr. 8: w/ Riff G (2 times)
N.C.

Gtrs. 3 & 4

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'P.M.' is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The piece is divided into four measures, each containing a series of eighth notes. The notes in the first measure are F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second measure contains F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third measure contains F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth measure contains F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff, the title 'P.M.' is written, followed by a dashed line indicating the end of the piece.

The second system of the musical score for 'The Wind' consists of two staves. The upper staff continues the melody from the first system, starting with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and quarter notes, with a final measure containing a whole note and a fermata. The lower staff contains the guitar accompaniment, with fret numbers 0, 5, 6, and 7 indicated below the staff. The system concludes with a double bar line and a fermata over the final measure.

Gtrs. 3 & 4

Gtr. 11 (dist.)

f

7 9 7 9 5 9 7 9 5

Gtr. 10 (dist.)

f

7 9 7 9 5 9 7 7 5

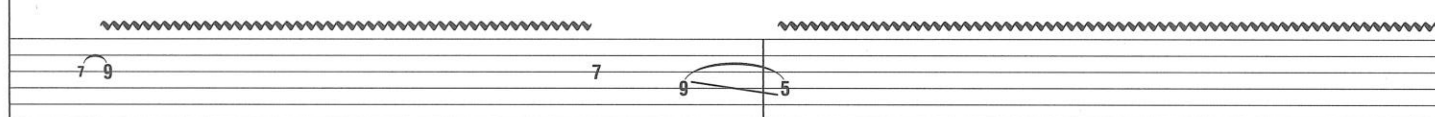
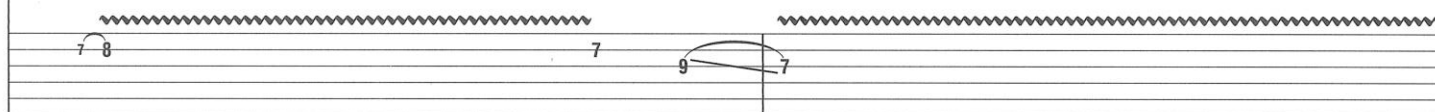
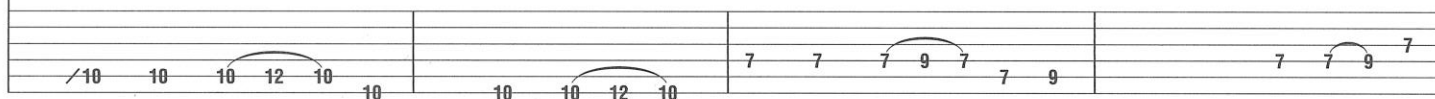
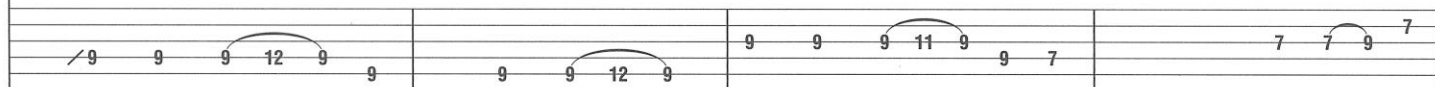
G5

B5

A5 open

D5

(cont. in notation)



B5

D5

Measures 1-4 of a musical score in G major. The first system (measures 1-2) features a treble clef with a key signature of one sharp (F#). The melody consists of a half note G4, followed by a quarter note A4, and a half note B5. The bass line has a whole note G2. The second system (measures 3-4) continues the melody with a half note C5, followed by a quarter note D5, and a half note E5. The bass line has a whole note G2. The score includes a guitar-specific notation system with a wavy line indicating a tremolo effect on the G string, and a fretboard diagram showing the fret numbers for the bass line: 9, 7, 9, 10, 7, 5.

G5

B5

Measures 5-8 of a musical score in G major. The first system (measures 5-6) features a treble clef with a key signature of one sharp (F#). The melody consists of a half note G5, followed by a quarter note A5, and a half note B5. The bass line has a whole note G2. The second system (measures 7-8) continues the melody with a half note C6, followed by a quarter note D6, and a half note E6. The bass line has a whole note G2. The score includes a guitar-specific notation system with a wavy line indicating a tremolo effect on the G string, and a fretboard diagram showing the fret numbers for the bass line: 7, 7, 7, 9, 7, 7, 7, 9, 7, 9, 12, 9, 9, 9, 12, 9.

A5

D5

End double-time feel

Gtr. 11

Gtr. 10 Riff 13

End Riff 13

Gtr. 8 Riff 12

End Riff 12

Gtr. 7 Riff 11

End Riff 11

Gtrs. 3 & 4 Riff I

Gtrs. 3 & 4: w/ Riff I
Gtrs. 7, 8 & 10: w/ Riffs 11, 12 & 13

Gtr. 11

Gtr. 5

Gtrs. 5 & 11 tacet

Gtrs. 3 & 4

N.C.

Chorus

E5^{VII} Bb5 A5 G5 F5 E5 (Gtr. 4 cont. in notation)

Al - most like _ your life. _ Al - most like _ your end - less fight. _

E5^{VII} Bb5 A5 G5/D F5/C Bb5/F

Curse the day _ is long. _ Re - al - ize _ you don't be - long. _

Gtr. 4 (cont. in slashes)

Gtrs. 3 & 4

E5^{VII} Bb5 A5 G5 F5 C5/G

(Gtr. 3 cont. in notation)

Dis - con - nect — some - how. — Nev - er stop — the bleed - ing now. —

Gtr. 4

E5^{VII} Bb5 A5 G5/D F5/C

Al - most like — your fight. — And there it went, —

Gtr. 3

(cont. in notation)

D5/A

Outro
N.C.

(cont. in notation)

al - most like — your life.

Gtrs. 3 & 4

P.M. -----|

P.M. -----|

E5

Gtr. 3

That was just — your life.

Gtr. 4

P.M. -----|

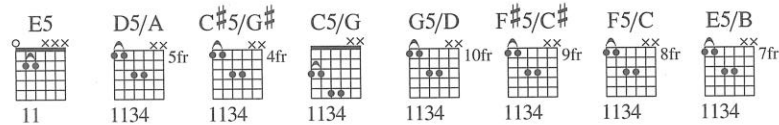
(Gtr. 3 cont. in slashes)

fdbk.

Pitch: F#

THE END OF THE LINE

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately slow ♩ = 104

Gtr. 1 (dist.) F5 E5 G5 E5

f

TAB

Gtr. 2 (dist.)

w/ phaser

TAB

N.C. F5 E5 G5 E5

P.M. ---

Play 3 times

TAB

Rhy. Fig. 1

P.M. ---

w/ phaser

End Rhy. Fig. 1

TAB

Gtrs. 1 & 2 Rhy. Fig. 2

F5 E5 F5 G5 E5 F5 E5 F5 G5 E5

P.M. ---

End Rhy. Fig. 2

TAB

Gtr. 1 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 2

Double-time feel
 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 5

N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E
 Gtrs. 1 & 2 End Rhy. Fig. 5

Verse
E5

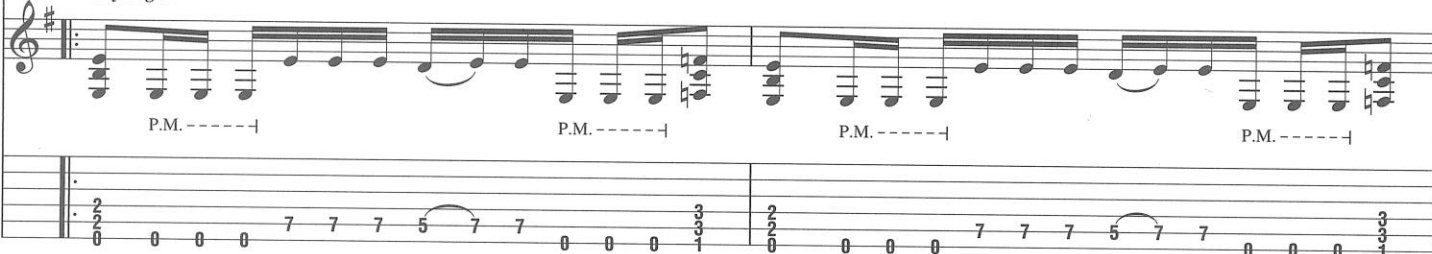
F5 E5

F5



1. Need... More and more. _ Taint-ed mis - er - y. _
2. Choke... As-phyx - i - a. _ Snuff re - al - i - ty. _
3. Time... Choke the clock. _ Steal an - oth - er day. _

Rhy. Fig. 6



E5

F5

E5

F5/E

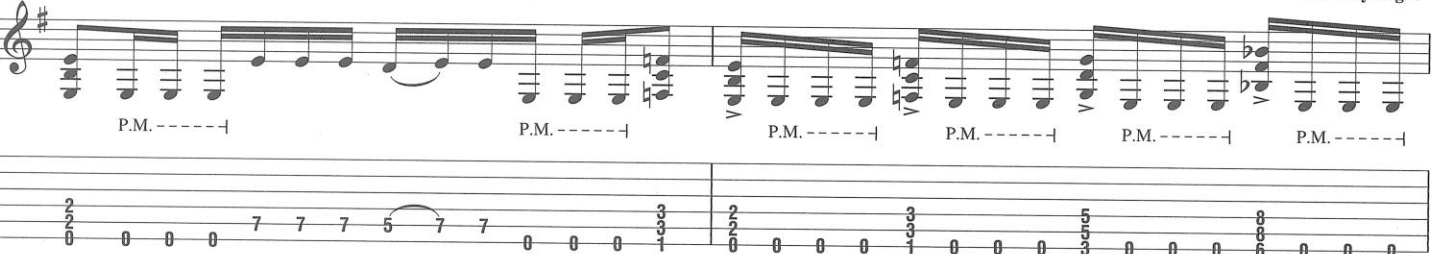
G5/E

Bb5/E



Bleed... Bat - tle scars. _ Chem - i - cal _ af - fin - i - ty. _
Scorch... Kill the light. _ In - cin - er - ate _ ce - leb - ri - ty. _
Die... Faith - ful - ly. _ Nar - cis - sis - tic fade _ a - way. _

End Rhy. Fig. 6



Gtr. 1: w/ Rhy. Fig. 6
E5

F5

E5

F5



Reign... Leg - a - cy. _ In - no - cence _ cor - rode. _
Reap - er... Butch - er - y. _ Kar - ma am - pu - tee. _
Twist - ed... Jump the rail. _ Shat - ter the ground _ be - low. _

Gtr. 2



End double-time feel

E5 F5 E5 F5/E G5/E Bb5/E

Stain... Rot a - way. Cat - a - ton - ic o - ver - load.
 Blood - line... Re - de - fine. Death con - ta - gious de - i - ty.
 Break - er... Chase the ghost from lat - est high - to all - time low.

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Gtr. 1: w/ Rhy. Fig. 4
 E5 A5 Bb5 A5 Bb5 A5 B5 N.C.
 Gtrs. 1 & 2

Double-time feel

Gtr. 1: w/ Rhy. Fig. 5

Gtr. 2 E5 A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5

N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E

2.
N.C.

[illegible]

§§ Chorus

3rd time, Gtr. 8 tacet
N.C.

1., 2. Hooked in - to this de - ceiv - er, need more and more.
3. The slave be - comes the mas - ter, need more and more.

Gtrs. 1 & 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

In - to the end - less fe - ver, } need more and more. _
Right now and ev - er - af - ter, }

Gtr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21

Gtr. 1

The musical score for guitar 1 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff shows fret numbers (0, 15, 0, 15, 15, 0, 15, 0, 0, 15, 0, 15, 15, 15, 15, 0, 0, 15, 0, 15, 15, 0, 15, 0, 0, 15, 0, 15) for the left hand. The right hand part is indicated by a slash and the text "(cont. in slashes)".

Gtr. 1 E5 D5/A C#5/G# C5/G

New con - se - quence - ma - chine. - You burn - through all - your gas - o - line.

Gtr. 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

E5 D5/A To Coda 2 C#5/G# Bb5 To Coda 1 F5

A - sy - lum o - ver - time. - Nev - er mind... - You've reached the end of the

Gtrs. 1 & 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 X 3 3 3 3 3 3 3 3 3 3

Gtrs. 1 & 2: w/ Riff A (1 3/4 times) N.C.

line, ah.

5

Gtrs. 1 & 2: w/ Riff B

⊕ Coda 1

E5 N.C. E5 N.C. E5 N.C. E5 N.C.

line.

Rhy. Fig. 7 End Rhy. Fig. 7

P.M. P.M. P.M. P.M.

2 2 2 0 3 5 3 5 2 2 2 0 3 5 3 5 2 2 2 0 3 5 3 5 2 2 2 0 3 5 3 5 2 2 2 0 3 5 3 5

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

E5

N.C.

E5

N.C.

End Riff C

Riff C

Gtr. 3 (dist.)

First system: Treble clef, key of D major (F#). Staff 1: Rhythm guitar part with sixteenth-note runs, slurs, and a forte (f) dynamic marking. Staff 2: Bass guitar part with fret numbers (5, 7, 7, 7, 5, 0) and a 0 fret indicator.

Second system: Similar notation to the first system, continuing the sixteenth-note runs and fret numbers.

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

Gtr. 3: w/ Riff C (2 times)

E5

N.C.

E5

N.C.

Gtr. 4 (dist.)

First system: Treble clef, key of D major (F#). Staff 1: Rhythm guitar part with sixteenth-note runs, slurs, and a forte (f) dynamic marking. Staff 2: Bass guitar part with fret numbers (5, 7, 7, 7, 5, 0) and a 0 fret indicator.

Second system: Similar notation to the first system, continuing the sixteenth-note runs and fret numbers.

Double-time feel

Gtr. 3: w/ Riff C

N.C.

First system: Treble clef, key of D major (F#). Staff 1: Rhythm guitar part with sixteenth-note runs, slurs, and a forte (f) dynamic marking. Staff 2: Bass guitar part with fret numbers (5, 7, 7, 7, 5, 0) and a 0 fret indicator.

Second system: Similar notation to the first system, continuing the sixteenth-note runs and fret numbers.

Gtr. 4

First system: Treble clef, key of D major (F#). Staff 1: Rhythm guitar part with sixteenth-note runs, slurs, and a forte (f) dynamic marking. Staff 2: Bass guitar part with fret numbers (5, 7, 7, 7, 5, 0) and a 0 fret indicator.

Second system: Similar notation to the first system, continuing the sixteenth-note runs and fret numbers.

Gtr. 3

First system: Treble clef, key of D major (F#). Staff 1: Rhythm guitar part with sixteenth-note runs, slurs, and a forte (f) dynamic marking. Staff 2: Bass guitar part with fret numbers (5, 7, 7, 7, 5, 0) and a 0 fret indicator.

Second system: Similar notation to the first system, continuing the sixteenth-note runs and fret numbers.

Gtrs. 3 & 4 tacet

End double-time feel

Gtrs. 1 & 2

First system: Treble clef, key of D major (F#). Staff 1: Rhythm guitar part with sixteenth-note runs, slurs, and a forte (f) dynamic marking. Staff 2: Bass guitar part with fret numbers (5, 7, 7, 7, 5, 0) and a 0 fret indicator.

Second system: Similar notation to the first system, continuing the sixteenth-note runs and fret numbers.

Gtr. 5 (dist.)

Gtr. 1 tacet

8va 7

f
w/ wah-wah
fdbk.(0)
Pitch: G

Gtrs. 1 & 2

Gtr. 6 (dist.)

Gtr. 2
divisi

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 6 tacet

Gtr. 5

F5
loco

E5

F5

G5

E5

F5

E5

F5

G5

E5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

F5

E5

F5 G5

E5

F5

E5

F5 G5

E5

8va

F5

E5

F5

G5

E5

8va

loco

F5

E5

F5

G5

E5

6

6

Gr. 2. w. Rhy. Fig. 1

N.C. F5 E5 G5 E5

8va -

Gtr. 5

w/ microphonic fdbk.

23 24 24

The musical score for guitar track 5 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a chord of F#5 and A5, marked with a dashed line and the text "8va -". This is followed by a series of chords: F#5, E5, G5, and E5. The second measure contains a chord of F#5 and A5, marked with a dashed line and the text "w/ microphonic fdbk.". The third measure contains a chord of F#5 and A5, marked with a dashed line and the text "23". The fourth measure contains a chord of F#5 and A5, marked with a dashed line and the text "24". The fifth measure contains a chord of F#5 and A5, marked with a dashed line and the text "24". The score ends with a double bar line.

Gtr. 1

P.M. - - -

13 13 13 12 12 15 15 15 12 12 10 12

Grtr. 2: w/ Rhy. Fig. 1 (2 times)
Grtr. 5 tacet

Grtr. 1

N.C. F5 E5 G5 E5

N.C. F5 E5 G5 E5

Grtrs. 1 & 2

P.M. -1

P.M. -1

0 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

N.C.
Riff D



End Riff D

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

Gr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21

Gr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18

Gr. 1

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

E5

Gtrs. 3 & 4

0 0 19 0 19 19 0 19 0 0 19 0 19 19 19 19 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21

0 0 17 0 17 17 0 17 0 0 17 0 17 17 17 17 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the guitar. The score begins with a piano introduction, followed by a guitar solo, and then a piano solo. The guitar solo is marked "P.M." and the piano solo is marked "P.M.". The score is in G major and 4/4 time.

Guitar Solo (P.M.)

The guitar solo is written in G major and 4/4 time. It begins with a G4 note, followed by a G#4 note, and then a G5 note. The solo continues with a series of eighth and sixteenth notes, including G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#

#Gtrs. 1-4

*Composite arrangement

Em Rhy. Fig. 8 G C#m7b5 Cmaj7 End Rhy. Fig. 8

Gtr. 7 (clean)

mp

mp

3 5 4

4 5 4

4 5 4

3 1 4

Gtrs. 1-4

dim.

8va

fdbk.

Pitch: B

Gtr. 7: w/ Rhy. Fig. 8
Em

Gtrs. 1-4 tacet
G5/D

C#(b5)

C5

Gtr. 8 (clean)

mp
let ring throughout

Gtrs. 1-4 8va

fdbk.

Pitch: E

Bridge
Em

G

C#m7b5

Cmaj7

Em

G

C#m7b5

Cmaj7

Drop the ho - ur - glass — of time, — spill - ing sand — we will not find. —

Gtr. 8

Riff E

End Riff E

w/ slight dist.

Gtr. 7 Rhy. Fig. 9

End Rhy. Fig. 9

Gtr. 7: w/ Rhy. Fig. 9 (3 times)

Gtr. 8: w/ Riff E

Em

G

C#m7b5

Cmaj7

Em

G

C#m7b5

Cmaj7

As we gath - er here — to - day, — we bid fare - well... — The slave be - comes — the mas -

*Em G/E C#m7b5/E Cmaj7 Em G/E C#m7b5/E Cmaj7/E

ter. The slave be - comes the mas -

Gtr. 8

*Chord symbols reflect overall harmony (next 8 meas.).

Em G/E C#m7b5/E Cmaj7/E Em G/E C#m7b5/E Cmaj7/E *D.S.S. al Coda 2*

ter. The slave be - comes the mas - ter. Yeah! -

mf

⊕ Coda 2

C#5/G# G5/D F#5/C#

Nev - er mind... Dead ho - ur - glass of time, -

F5/C E5/B G5/D F#5/C#

sand we will not ev - er find. We gath - er here to - day. -

F5/C

Bb5/F

F5

(cont. in notation)

Say good - bye, — 'cause you've reached the end of the

Gtrs. 1 & 2

10 12 12 12 12 12 12 12

Outro

N.C.

line, — ah.

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

Bb5/F

F5

The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

N.C.

Bb5/F

F5

line, — ah. The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

B \flat 5/F F5

line, _____ ah. The end of the

N.C.

Bb5/F F5

line, ah. You've reached the end of the

Freely

E5

line. _____

Gtr. 3

Ex. 5

grad. bend

fdbk.

Pitch: D

*Gtrs. 1 & 2

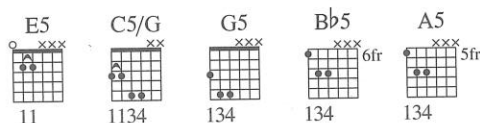
*Gtrs. 1 & 2

*Composite arrangement

Pitch: E

BROKEN, BEAT & SCARRED

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 120

E5
Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3 (dist.) 7 7'

Gtrs. 1 & 2 (dist.)

First system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a melody with various notes, rests, and accidentals. Below the staff is a tablature line with fret numbers (6, 7, 6, X, 0, 0, 6, 7, 6, X, 0, 0, 6, 7, 6, X). Above the staff, there are dynamic markings like 'f' and 'w/ dist.', and other markings like 'P.M.' and 'P.M.'. There are also some 'x' marks above the staff.

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

E5

Gtr. 4 (dist.)

Second system of guitar notation. It continues the melody from the first system. The tablature line shows fret numbers (2, 2, 2, 2, 6, 7, 6, X, 0, 0, 2, 2, 2, 2, 6, 7, 6, X). There are dynamic markings like 'f' and 'P.M.', and other markings like 'P.M.' and '(2nd time, cont. in slashes)'.

E5

Gtrs. 1-4

P.M.

Third system of guitar notation. It continues the melody. The tablature line shows fret numbers (0, 0, 8, 7, 8, 7, 5, 7, 8, 7, 7, 0, 0, 0, 0, 8, 7, 8, 7, 5). There are dynamic markings like 'f' and 'P.M.', and other markings like 'P.M.' and '(cont. in notation)'.

P.M.

Gtr. 6 (dist.)

Gtr. 5
divisi

Fourth system of guitar notation. It continues the melody. The tablature line shows fret numbers (7, 8, 7, 7, 0, 0, 0, 0, 15, 14, 15, 14, 12, 14, 15, 14, 14, 0, 0). There are dynamic markings like 'f' and 'P.M.', and other markings like 'P.M.' and '(cont. in notation)'.

Gtr. 6

Gtr. 5

G5 N.C. G5

Gtrs. 1-4

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

A5 Bb5 A5 D7(no3rd) F5

*let ring ---|

*Refers to both gtrs.

P.M. ---|

P.M. ---|

let ring ---|

P.M. ---|

P.M. ---|

P.M. ---|

(Gtrs. 3 & 4 cont. in slashes)

Gtrs. 5 & 6 tacet

E5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 3 & 4

Gtrs. 1 & 2

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

(cont. in notation)

[illegible]

Gtrs. 3 & 4 tacet
N.C.
Riff A

Gtrs. 1 & 2

15 17 15 14 12 0 0 0 12 12 0 0 0 12 0 0 0 12 12 0 0 0 12 12 15 15 15 15

1. You

End Riff A

Riff B

End Riff B

15 17 15 14 12 0 0 0 12 12 0 0 0 12 0 0 0 12 12 0 0 0 12 12 15 15 15 15 0 0 0 12 12 0 0 0 12 3 3 3 3

35

Gtrs. 1 & 2: w/ Riff C (3 times)
E5

N.C.

E5

What don't kill ya — make — ya more strong. { You rise. You fall. You're
The dawn, the death, the

N.C.

E5

N.C.

down, then you rise a - gain. } What don't kill ya — make — ya more strong.
fight to the fi - nal breath. }

Pre-Chorus

E5

Rhy. Fig. 4

C5/G

G5

Bb5

A5

G5
End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff C
N.C. E5

Gtrs.
1 & 2

{ Rise, fall, — down, — rise a - gain. } What don't kill ya — make —
{ Dawn, death, — fight, — fi - nal breath. }

Gtrs. 3 & 4

12 12 9 9 7 12 11 7
x x x x x x
10 10 7 7 5 10 9 5

N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5

C5/G

G5

Bb5

A5

G5

— ya more strong. { Rise, fall, — down, — rise a - gain. }
{ Dawn, death, — fight, — fi - nal breath. }

12 12 9 9 7 10 9 7
x x x x x x
10 10 7 7 5 8 7 5

Gtrs. 1 & 2: w/ Riff C
Gtrs. 3 & 4 tacet
N.C.

E5

N.C.

What don't kill ya — make — ya more strong. { Through
They

G5 N.C. G5 A5 Bb5 A5

black scratch days. me. Through They black scrape nights. me. Through They

Gtrs. 1 & 2

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

Detailed description: This system contains the first two staves of music. The top staff is a guitar staff in G major with a key signature of one sharp (F#). It features chords G5, N.C. (Natural Chord), G5, A5, Bb5, and A5. The lyrics are: "black scratch", "days. me.", "Through They", "black scrape", "nights. me.", and "Through They". The bottom staff is a bass staff with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a bass line with a repeating pattern of eighth notes. The bass line is labeled "P.M. ---" at several points.

F5 E5 N.C.

pitch cut black and in rape sides. me. }

P.M. --- P.M. ---

Detailed description: This system contains the third and fourth staves of music. The top staff is a guitar staff in G major with a key signature of one sharp (F#). It features chords F5, E5, and N.C. The lyrics are: "pitch cut", "black and", "in rape", and "sides. me. }". The bottom staff is a bass staff with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a bass line with a repeating pattern of eighth notes. The bass line is labeled "P.M. ---" at several points.

E5 N.C. Dsus2 N.C.

let ring

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a guitar staff in G major with a key signature of one sharp (F#). It features chords E5, N.C., Dsus2, and N.C. The lyrics are: "let ring". The bottom staff is a bass staff with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a bass line with a repeating pattern of eighth notes. The bass line is labeled "let ring" at several points.

Chorus G5/E

Break - ing your teeth on the hard life a - com - in'.

Rhy. Fig. 5

P.M. --- P.M. ---

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a guitar staff in G major with a key signature of one sharp (F#). It features the chord G5/E. The lyrics are: "Break - ing your teeth on the hard life a - com - in'." The bottom staff is a bass staff with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a bass line with a repeating pattern of eighth notes. The bass line is labeled "P.M. ---" at several points.

B5/E

C5/E

(Show your scars.)

End Rhy. Fig. 5

P.M.

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 5

G5/E

B5/E

C5/E

Cut - ting your feet on the hard earth a - run - nin'.

(Show your scars.)

N.C.

Dsus2

Break - ing your life, bro - ken, beat, and scarred.

But

Gtrs. 1 & 2

let ring

P.M. - 1

To Coda

Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 2

F5

E5

N.C.

E5

N.C.

E5

N.C.

we die hard.

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

Gtrs. 3 & 4: w/ Rhy. Fig. 3
E5 N.C.

F5

E5 N.C.

F5

P.M. - - | P.M. - - | P.M. - - | P.M. - - |

2 2 /8 7 3 0 0 3 2 2 /8 7 3 0 0 3

D.S. al Coda

Gtrs. 1 & 2: w/ Riff A
N.C.

Gtrs. 1 & 2: w/ Riff B

2. The

2. The

Coda

Double time ♩ = 240

N.C.

hard.

Gtr. 2

P.M. - - - - | P.M. - - - - | P.M. - - - - | P.M. - - - - |

0 0 0 6 0 0 0 6 6 6 5 0 0 0 6 0 0 0 6 6 5

Gtr. 1

P.M. - - |

0 0 6 5

Gtrs. 1 & 2
N.C.
Riff D

1., 2.

End Riff D

P.M. - - - - | P.M. - - - - | P.M. - - - - | P.M. - - - - |

0 0 0 6 0 0 0 6 6 6 5 0 0 0 6 0 0 0 6 6 5

3., 4.

F5

Rhy. Fill 1

End Rhy. Fill 1

5.

F5

Guitar Solo

Gtrs. 1 & 2: w/ Riff D (1 3/4 times)

N.C.

Gtr. 7
(dist.)

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5Gtrs. 1 & 2: w/ Riff D (1 3/4 times)
N.C.

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

Interlude

Gtr. 7 tacet
N.C.

Bb5

A5

N.C.

A5

Ab5

w/ bar

slack

Harm.

P.M.

Pitch: B

3 3 3 3 3 3 3 3 0 0 0 6 7 7 6 4

N.C.

Ab5

G5

1., 2., 3.

N.C.

4.

N.C.

Gtrs. 1 & 2

P.M.

P.M.

P.M.

6 6 5 0 0 0 0 0 0 0 0 0 0 0 4 2 0 4 2 0

*While executing notes as indicated, lightly touch string w/ heel of right hand and slowly move toward headstock, thereby sounding random harmonics.

N.C.

3

3

P.M.

P.M.

4 2 0 4 2 0 12 2 2 2 3 2 2 2 3 3 3 2

1.

2.

G5

N.C.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

2 2 2 3 2 2 2 3 3 2 2 2 2 2 2 2 2 2 0 0

G5

A5

Bb5

A5

F5

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

(cont. in slashes)

0 0 0 0 5 7 7 8 6 6 6 6 6 7 3 3 0 0 1 0 0 1 0 0

E5

Gtrs. 1 & 2

Gtrs. 3 & 4

P.M. -----

P.M. -----

Gtrs. 2, 3 & 4 tacet
N.C.

(Gtr. 1 cont. in notation)

Gtr. 1

hand slide
don't pick

Chorus **Tempo I**

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1 1/2 times)

G5/E

Break - ing your teeth ___ on the hard ___ life a - com - in'. ___ (Show your

C5/E G5/E

scars.) Cut - ting your feet ___ on the hard ___ earth a - run - nin'. ___

B5/E C5/E

(Show your scars.)

Gtrs. 1 & 2

P.M. -----

P.M. ---

P.M. ---

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

G5/E

B5/E C5/E

Bleed - ing your soul ___ in a hard ___ luck a - sto - ry. ___ (Show your scars.)

G5/E

B5/E

C5/E



Spill - ing your blood _ in the hot _ sun's a - glo - ry.

(Show your scars.)

N.C.

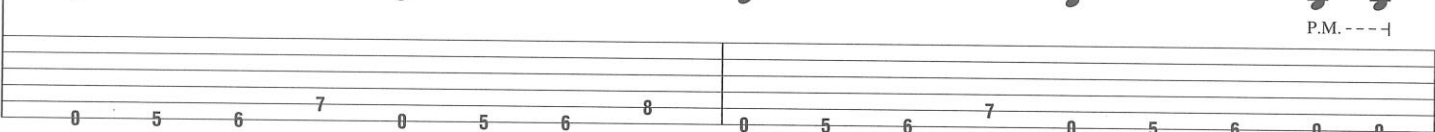


Break - ing your life, _ bro - ken, beat, and scarred. _

Gtrs. 1 & 2



P.M. ---|



G5

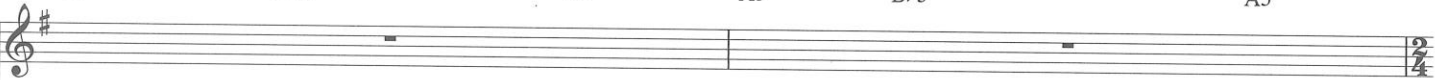
N.C.

G5

A5

Bb5

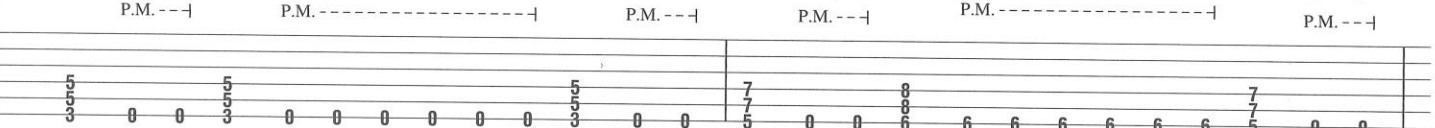
A5



(But)



P.M. ---|



Outro

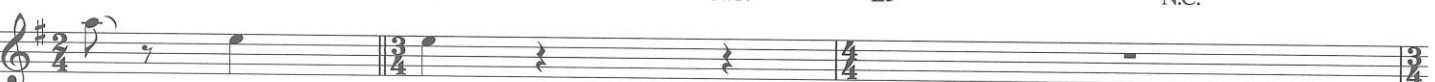
F5

E5

N.C.

E5

N.C.



we die hard.

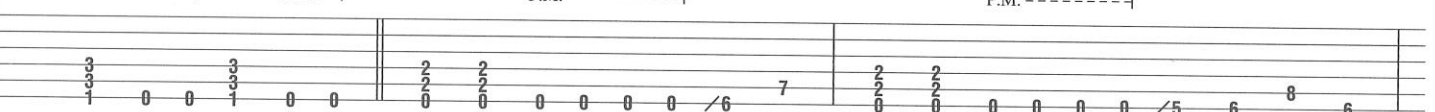


P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|



E5 N.C. E5 N.C. E5 N.C.

We _____ die _____

P.M. -----

E5 N.C. E5 N.C. E5 N.C.

hard. We _____ die _____ hard.

P.M. -----

G5 N.C. G5 A5 Bb5 A5 F5

P.M. -

E5 N.C. E5 N.C. E5 N.C. E5

P.M. -----

THE DAY THAT NEVER COMES

Music by Metallica
Lyrics by James Hetfield

Intro

Moderately ♩ = 124

Am Riff A Em/G Gmaj7 Am End Riff A

Gtr. 1 (clean)

mf
w/ chorus
let ring throughout

TAB

Gtr. 1: w/ Riff A (2 times)

Gtr. 2 (dist.) Am Em/G Gmaj7 Am

mf

Gtr. 1: w/ Riff A (1 3/4 times)

Am Em/G Gmaj7 Am

Em/G Gmaj7

Gtr. 2 C **Am* G Em C Gtr. 2 tacet

12 14 15 14 15 17 19

Gtr. 3 (clean) *mf* let ring *let ring throughout* Riff B End Riff B

1 0 2 3 1 0 2 3 0 2 2 0 0 0 1 0 2 1 1 0 0 2 3 2 3 3

**Chord symbols reflect basic harmony (till Chorus).*

Gtr. 3: w/ Riff B Am G Em C

Half-time feel
Gtrs. 3 & *4: w/ Riff B (2 times)
Am G Em C

**Gtr. 4 (clean), played *mf*: Let ring throughout.*

Verse
Gtrs. 3 & 4: w/ Riff B (3 times)
2nd time, Gtr. 2: w/ Riff D
Am G Em C

1. Born to push you a - round, — bet - ter just stay down. —
2. Push you 'cross that line; — just stay down this time. —

Am G Em C

— You pull a - way, — he hits the flesh, — you hit the ground. —
— Hide in your - self, — crawl in your - self; — you'll have your time. —

Am G Em C

— Mouth so full of lies, — tend to black your eyes. —
— God, I'll make them pay, — take it back one day. —

Riff D
Gtr. 2

7 5 5 3

Am G Em C D

Just keep _ them closed. _ Keep pray - ing, just _ keep wait - ing, _
 I'll end _ this day. _ I'll splat - ter col - or on this gray. _

Gtrs. 3 & 4

Gtr. 5 (dist.)

f P.M. -----

5 4 3

Chorus

Gtrs. 3 & 4 tacet
 2nd time, Gtrs. 8 & 9: w/ Riff E (4 times)
 A5

G5 E5 C5

ah. } Wait - ing for the one, ah.

Rhy. Fig. 1

Gtrs. 5 & *6

P.M. P.M. let ring -----

*Gtr. 6 (dist.), played *f*:

Riff E

Gtr. 8 (dist.)

f

Gtr. 9 (dist.) *divisi*

Gtrs. 5 & 6: w/ Rhy. Fig. 1 (3 times)
A5

G5 E5 C5

The day that nev - er comes, _____ ah.

A5 G5 E5 C5

When you stand up and feel the warmth, _____ ah.

A5 G5 E5 C5

But the son shine nev - er comes, _____ no.

End half-time feel

N.C. E N.C.

No, the son shine nev - er comes. —

Gtrs. 5 & 6

Gtr. 5

Gtrs. 5 & 6

P.M. -----

Gtr. 6
divisi

0 2 4 0 2 3 0 2 3 3 5 6 6 7 3

Interlude

Half-time feel

Gtr. 1: w/ Riff A (2 times)
Gtrs. 5 & 6 tacet
Am Em/G Gmaj7 Am

Am Em/G Gmaj7 Am

Gtr. 2

mf

Riff C

Gtr. 7 (clean)

mf
w/ chorus
let ring throughout

End Riff C

2 1 0 1 2 1 0 1 0 0 0 0 0 0 0 0 0 3 2 3 0 3 2 3 2 1 0 1 2 1 0 1

Gr. 2

Em/G Gmaj7 Am

⊕ Coda

Interlude

Gr. 5 E N.C. G5 N.C. A5 N.C.

Gr. 6 divisi

P.M. -----

C5 N.C. B5 N.C. C5 E5 B5 E5

P.M. -----

C5 E5 B5 E5 Em

P.M. -----

B5 Bb5 N.C. Riff F Em

P.M. -----

B5 Bb5 N.C. End Riff F

P.M. -----

N.C.	Em
------	----

Em


Love is a four - let - ter word _____

here in this pris - on. _____

B5 Bb5 N.C. F#m

I suf - fer this — no long - er. I'll

Gtrs. 5 & 6



P.M. P.M. P.M.

put an end ____ to this, I swear. This, I swear. The son will shine. ____

D5

N.C.

This, I swear! _ This, I swear! _ This, I

P.M. -----

12 12 12 (12) 12 12 12 (12) 0 2 4 0 2 3 0 2 3 3 5 6

swear!

P.M. -----

7 (7) 0 2 4 0 2 3 0 2 3 3 5 6 9 5 7 0

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a sharp sign, and a common time signature 'C'. The melody is written in a single line with a treble clef. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a bass clef, a sharp sign, and a common time signature 'C'. The bass line is written in a single line with a bass clef. The score includes a repeat sign with first and second endings. The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The piece concludes with a double bar line.

Interlude

N.C.
loco

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first three measures of the melody and the first three measures of the bass line. The second system contains the final measure of the melody and the final measure of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). It features a series of eighth notes, some beamed in groups of three, and a final half note. The bass line is written in bass clef and consists of a series of eighth notes, some beamed in groups of three, and a final half note. The lyrics 'The Rose Tree' are written below the melody. The tempo 'Allegretto' is indicated at the beginning of the first system. The time signature '3/8' is indicated at the beginning of the first system. The piece concludes with a double bar line and repeat dots.

Gr. 9 E5 F#5 G5 C5

Gr. 8

Gtrs. 5 & 6

B5 A5 G5 E5 D/F#

First system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 3 3 3 3 2 0, 2 0 3 5 3 0, 15 15 15 15 14 12, and 14 14 14 14 12 10.

Second system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 5 5 5 5 3 0, 3 0 2 4 2 0, 7 7 7 7 5 3, and 5 5 5 5 3 2.

Third system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 3 3 3 3 3, 3 3 3 3 3 3, 3 3 3 3 2 0, and 2 2 2 2 0 5. The text "P.M." is written below the first measure of the top staff.

Fourth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 12 12 12 12 10 8, 8 10 8 7 7 8 7 5, 5 7 5 3 3 5 3 2, and 0 3 0 7 7 3.

Fifth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 3 3 3 3 2 0, 5 7 5 3 3 5 3 1, 1 3 1 0 0 1 0 2, and 0 5 0 8 8 5.

Sixth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 7 7 7 7 5 3, 3 5 3 2 2 3 2 0, 0 2 0 3 3 5 3 2, and 0 3 0 7 7 3.

Gtrs. 8 & 9 tacet
C5

E5

B5

E5

E5

Gtrs. 5 & 6

Am/E
Riff G

Esus4

E

End Riff G

Gtrs. 5 & 6: w/ Riff G (2 times)
Am/E

Esus4

E

Gtr. 10 (dist.)

Gtr. 10 tacet
C5

E5

B5

N.C.
Gtr. 6

Gtr. 5
divisi

Gtr. 5 E5

Gtr. 6

Gtrs. 5 & 6

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody is written in the upper staff, and the bass line is written in the lower staff. The piece consists of 16 measures, with a repeat sign at the end. The notes are as follows:

Measure	Melody (Treble)	Bass
1	G4	G2
2	A4	A2
3	B4	B2
4	C5	C3
5	B4	B2
6	A4	A2
7	G4	G2
8	F#4	F#2
9	E4	E2
10	D4	D2
11	C4	C2
12	B3	B2
13	A3	A2
14	G3	G2
15	F#3	F#2
16	E3	E2

Guitar Solo

*B5

Gtr. 10

grad. bend

1/2

3/4

1

1 1/4

Gtrs. 5 & 6

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line and a bass line. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The melody consists of a series of eighth notes, and the bass line consists of a series of quarter notes. The lyrics "The Rose Tree" are written below the melody. The score is divided into two systems, each containing two measures. The first system is marked "P.M." and the second system is marked "P.M.". The melody and bass line are written in a simple, clear style, suitable for a children's song.

Key signature: F# (one sharp)
Time signature: 2/4

Lyrics: The Rose Tree

System 1: P.M. (first measure), P.M. (second measure)

System 2: P.M. (third measure), P.M. (fourth measure)

*Chord symbols reflect implied harmony (till end of Solo).

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. This is followed by a half note G4, a half note F#4, and a half note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with a quarter note A3, a quarter note G3, and a quarter note F#3. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G4, 'Rose' under A4, 'Tree' under B4, 'The' under A4, 'Rose' under G4, 'Tree' under F#4, 'The' under E4, 'Rose' under D4, 'Tree' under C4, 'The' under B3, 'Rose' under A3, and 'Tree' under G3.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics "The Rose Tree" are written below the staff. The score is divided into three measures, each containing a different melody. The first measure is marked "P.M." (Piano Melody). The second and third measures are marked "P.M." (Piano Melody). The score is written on a single staff, and the lyrics are written below the staff.

The Rose Tree

P.M. -----

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in G major (one sharp) and 2/4 time. The melody is presented in three measures, each containing four eighth notes. The first measure is G4-A4-B4-A4, the second is G4-A4-B4-A4, and the third is G4-A4-B4-A4. Below the melody, there is a dashed line labeled "P.M." and a series of numbers: 2 2 2 2 2 2 2 2, 2 2 2 2 2 2 2 2, and 2 2 2 2 2 2 2 2. These numbers likely represent a fingerings or a specific rhythmic pattern for a second part of the song.

Riff H

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including triplets and slurs. The lower staff is a single-line bass staff with fingerings indicated by numbers 1 through 17. The system concludes with a double bar line.

The musical score for 'End Riff H' is presented on a grand staff. The top staff features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a continuous sequence of eighth notes, organized into three measures of four notes each. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G

12 13 11 12 10 11 8 10 | 8 9 7 8 6 7 9 7 9 | 7 9 7 9 9 9

P.M. -----

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A#5

2nd time, Gtrs. 5 & 6: w/ Riff I
B5

8 9 8 10 10 10 | 8 10 8 10 | 10 12 11 13 | 14 12 10 12 14 12 10 12

P.M. -----

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 4 4 2 2 2 2 2 2

Riff I
Gtrs. 5 & 6

P.M. -----

2 2 2 2 2 2 2 2

G5

A5

14 12 10 12 14 12 10 12 15 13 12 13 15 13 12 13 15 13 12 13 15 13 12 13 17 15 13 15 17 15 13 15

P.M. 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

F#5 8va 1. 2. 17 15 13 15 17 15 13 15 19 17 15 17 17 15 17 19 17 15 17 17 15 19 17 15 17 17 15

P.M. 0 0 0 0 0 0 0 0 2

Gtrs. 5 & 6: w/ Riff H (2 times)

E5

8va loco 24 22 19 23 21 18 22 20 17 21 19 16 20 18 15 19 17 14 18 16 13 17 15 12 16 14 11 15 13 10 14 12 9 7 10

8va 7 10 7 9 7 (7) 9 7 9 (10) 14 12 12 15 (15) 16 15 17 15 17

8va----- Am/E

loco

19 19/22 22 (22)

0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8

Esus4 E Gtrs. 5 & 6: w/ Riff G (2 times) Am/E

0 5 7 0 5 7 0 5 7 0 5 7 0 4 7 0 4 7 0

0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8

Esus4 E

0 5 8 0 5 8 0 5 8 0 5 8 0 5 7 0 5 7 0 5 7 0 5 7 0 4 7 0 4 7 0

Outro Gtr. 10 tacet C5 E5 B5 E5 N.C.

Gtrs. 5 & 6

P.M.-----

10 10 8 10 8 2 9 7 9 7 2 3 2 0 0 3 2 0 0

3. N.C. C5 B5 F5/C E5/B G5 F#5 1. E5

P.M.-----

3 2 0 0 3 2 0 0 10 10 8 9 7 10 10 8 9 7 5 5 4 4 2 2 0

2. E5 D5/A F#5 D5/A Db5/Ab C5/G D5/A Db5/Ab C5/G

P.M.-----

2 7 7 5 5 4 4 2 7 7 5 5 6 6 4 4 7 7 5 5 6 6 4 4 5 5 5 5

ALL NIGHTMARE LONG

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 124

2nd time, *Gtr. 2: w/ random fdbk.

N.C.

Riff A

Gtr. 1 (clean)

End Riff A



Music by Metallica
Lyrics by James Hetfield

Gtr. 1 (clean) **Riff A** End Riff A



mf
let ring throughout

TAB

*Gtr. 2 (dist.) fades in.

Gtr. 1: w/ Riff A (2 1/2 times)

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

Gtrs. 2 & 3 (dist.)



mf
P.M. - - - - -

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.



mf
P.M. - - - - -

D5 N.C. Ab5 G5 D5 N.C. Ab5 G5 N.C.

Faster ♩ = 184

N.C.

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The score is divided into two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The melody is a simple, catchy tune that repeats the words "The Rose Tree" in a rhythmic pattern. The piano accompaniment provides a steady, rhythmic background. The score is presented on a white background with black musical notation.

Gr. 3

P.M.-----

*Harm.-----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 12 12

Gr. 2

P.M.-----

*Harm.-----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

12 3 0

*While picking in sixteenth-note rhythm, sound random harmonics by lightly touching string and sliding as indicated.

N.C.

Gtrs. 2 & 3

P.M.-----

2 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. Eb5 N.C. Eb5 N.C.

Play 4 times

P.M.-----

P.M.-----

P.M.-----

P.M.-----

0 0 0 0 0 0 0 0 2 1 0 0 0 0 1 1 0 0 1 1 0 2 2 2 3 3 3

Double-time feel

1., 2., 3. 4.

End double-time feel

One, two... N.C.

N.C. Eb5 N.C. Eb5 N.C. Eb5

P.M.-----

P.M.-----

P.M.-----

P.M.-----

2 1 0 0 0 0 0 0 0 1 1 0 0 1 1 0 2 2 2 3 3 3 0 1 1

F5 G5 F5 G5 N.C. F5 N.C. F5 N.C.

P.M.-----

P.M.-----

P.M.-----

P.M.-----

3 5 5 3 3 0 0 0 0 0 0 0 0 0 0 0

F5 N.C. D5 C5 F5 A5 Bb5

P.M. -----

C#5 D5 N.C.

P.M. -----

Rhy. Fig. 1 F5 N.C. F5 N.C. F5 N.C.

P.M. -----

D5 C5 F5 A5 Bb5 C#5 D5 F5 End Rhy. Fig. 1

P.M. -----

Gtr. 2 N.C.

Gtr. 3 Riff B

P.M. -----

[illegible]

Gtrs. 2 & 3: w/ Riff B

Verse
N.C.

1. Crawl from the wreck - age not one more time.
2. The light that the is age not light is here

Gtr. 3

Measure 10: Treble clef, key signature of one sharp (F#). The staff contains a whole note chord consisting of a quarter rest on the first line (F#4) and a half note on the second space (A4). The bass staff contains a 4/2 time signature. Measure 11: Treble clef, key signature of one sharp (F#). The staff contains a whole note chord consisting of a quarter rest on the first line (F#4) and a half note on the second space (A4). The bass staff contains a 4/2 time signature.

[illegible]

Hor - rif - ic mem - 'ry with twists the mind.
to flush you out with your own the fear.

[illegible]

Dark, rut - ted, cold and hard to turn.
 You hide, you hide but will be found.

4/2

4/2

Path of de - struc - tion, feel it burn.
 Re - lease your grip with out a sound.

4/2

5/3

(cont. in slashes)

(cont. in slashes)

Pre-Chorus

B5 E5 F5 B5 E5 F5 B5 E5 F5

Gtrs. 2 & 3

Still life... in - car - na - tion.
 Still life... im - mo - la - tion.

B5 E5 F5 E5 D5 E5 D5

P.M. (cont. in notation)

in - fa - my. Hal - lu - ci - na - tion. Her - e - sy.

3/4

A5 Bb5 C#5 D5 F5

Still you run. — What's to come, — what's to be? —

Gtrs. 2 & 3

P.M. -----

7 7 8 8 6 6 7 7 8 8 8 8 8 8 8 8 10 10 8

Interlude
Gtrs. 2 & 3: w/ Rhy. Fig. 1
N.C. F5 N.C. F5 N.C. F5 N.C.

Ah.

D5 C5 F5 A5 Bb5 C#5 D5 F5

'Cause we...

Chorus
N.C. C5 G/B A5

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. —

Rhy. Fig. 2 End Rhy. Fig. 2
Gtrs. 2 & 3

7 7 10 10 9 9 7 7 10 10 9 9 7 7 10 10 9 9 7 7 5 5 5 5 2 2 2 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
N.C. C5 G/B A5

Feel us breathe — up - on your — face. Feel us shift, — ev - 'ry move — we trace. —

N.C. C5 G/B A5

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. — Yeah. —

N.C.

C5

G/B

A5

Luck.

Runs.

Out. You crawl back in, but your

To Coda 1

To Coda 2

1., 2., 3.

Interlude

A little faster

Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

Ebsus2

luck runs out, ah.

Gtrs. 2 & 3

P.M.

P.M.

P.M.

4.

End double-time feel

One, two...

N.C.

Tempo II

Eb5

F5

G5

F5

G5

N.C.

F5

N.C.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

F5

N.C.

F5

N.C.

D5

C5

F5

P.M.

P.M.

A5

Bb5

C#5

D5

F5

D.S. al Coda 1

P.M.

♩ Coda 1
N.C.

D5

Uh. _____

P.M. -----

7 7 7 7 3 3 3 3 5 5 5 5 1 1 1 1

A little faster

N.C. A5 N.C. N.C. F5 E5 Eb5

Gtr. 4 (dist.) Riff C End Riff C

f
w/ wah-wah as filter

1., 2., 3. 4.

7 5 8 7 5 7 8 7 5 8 7 6 5 (8) 7 5 8 7 6 5

Gtrs. 2 & 3 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. -----

0 0 0 0 0 7 7 7 3 3 1 1

Guitar Solo

Gtr. 4: w/ Riff C (4 times) N.C. A5 F5 E5 Eb5 N.C. A5

Gtrs. 2 & 3 Rhy. Fig. 4 Play 4 times End Rhy. Fig. 4 Gtr. 4 wah-wah off

P.M. -----

0 0 0 0 0 7 7 7 3 3 3 3 3 3 3 2 1 12 0

F5 E5 Eb5 N.C. A5 F5 E5 Eb5 N.C. A5

12 0 12 0 12 0 12 0 12 11 10 9 8 7 0 5 7 5 7 5 7 (7) 5 7 5

First system of musical notation for 'The Sound of Silence'. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols above the staff are F5, E5 Eb5 N.C., A5, F5, and E5 Eb5. The bottom staff shows fingerings: 7 5 7 5 7 (7) 5 7 5 for the first measure, 7 5 7 5 7 (7) 5 7 5 for the second, and 7 5 7 5 7 5 7/14 0 for the third.

Grtr. 4

E5 B5 Bb5 F5

The image shows a musical score for guitar, labeled 'Grtr. 4'. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of chords: E5, B5, Bb5, and F5. Each chord is represented by a group of notes, with some notes beamed together and marked with a '6' (likely indicating a sixth fret). The bottom staff is a fretboard diagram, showing the fret positions for each note in the chords above. The fret positions are indicated by numbers 0, 2, and 4, with some notes beamed together.

Gtrs. 2 & 3

P.M.

P.M.

One, two, three, four!

One, two, three, four!

P.M.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth notes, with some beamed pairs. The score is divided into two systems by a double bar line. Below the first system, there is a dashed line with the text "P.M." underneath it. Below the second system, there are two empty staves, each with a series of numbers (2, 2) written below them, likely indicating fingerings or a specific rhythmic pattern.

Guitar Solo
Double-time feel
E5

[illegible]

Gtrs. 2 & 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 9 5 7 3 2 2 2 2 2 2 2 2

F5

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The bottom staff is in bass clef and contains a bass line of eighth notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Below the bass staff, there are three measures of fingerings: the first measure has '2' under the first and second notes; the second measure has '2' under the first, second, and third notes; the third measure has '2' under the first, second, and third notes, and '2' under the fourth note.

C5

Musical score for C5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, with a flat (Bb) in the second measure. The second system is a bass staff with a sequence of numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The third system is a grand staff (treble and bass clefs) with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 3 3 3 3. The fourth system is a grand staff with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 3 3 3 3.

G5

F#5 F5

Musical score for G5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, with a flat (Bb) in the second measure. The second system is a bass staff with a sequence of numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The third system is a grand staff (treble and bass clefs) with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 5 5 5 5. The fourth system is a grand staff with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 5 5 5 5. The fifth system is a grand staff with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 5 5 5 5. The sixth system is a grand staff with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 5 5 5 5.

E5

Musical score for E5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, with a flat (Bb) in the second measure. The second system is a bass staff with a sequence of numbers: 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2. The third system is a grand staff (treble and bass clefs) with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 2 2 2 2. The fourth system is a grand staff with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 2 2 2 2. The fifth system is a grand staff with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 2 2 2 2. The sixth system is a grand staff with a key signature of one sharp. The melody is composed of eighth notes, with a flat (Bb) in the second measure. The bass staff has a sequence of numbers: 2 2 2 2.

F5

Musical score for F5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 3 2 0 3. The bottom staff shows a bass line with a repeating pattern of 3 3 3 3 3.

C5

Musical score for C5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 5 3 0 5. The bottom staff shows a bass line with a repeating pattern of 3 3 3 3 3.

End double-time feel

F#5 F5

G5

Musical score for G5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 5 3 0 5. The bottom staff shows a bass line with a repeating pattern of 5 5 5 5 5.

N.C. B \flat sus2 Asus2 A \flat sus2 Gsus2 A \flat sus2 Asus2 N.C.

P.M. -----

N.C. B \flat sus2 Asus2

P.M. -----

A \flat sus2 Gsus2 A \flat sus2 Asus2 Gsus2 G \flat sus2 Fsus2 Esus2 Fsus2

P.M. -----

N.C.

P.M. -----

N.C. Rhy. Fig. 5 F5 E5 E \flat 5 End Rhy. Fig. 5

P.M. -----

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (3 times)

N.C.

F5 E5 Eb5

N.C.

Then you crawl back in, in - to

F5 E5 Eb5

N.C.

F5 E5 Eb5

your ob - ses - sion. Nev - er to re - turn.

*D.S.S. al Coda 2
(Tempo II)*

N.C.

F5 E5

N.C.

This is your con - fes - sion.

Gtrs. 2 & 3

P.M. -----

Coda 2

A little faster
Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

P.M. ----- P.M. ----- P.M. -----

End double-time feel

Outro

Gr. 4: w/ Riff A (2 times)
D5

G5 Eb5

Your luck runs out.

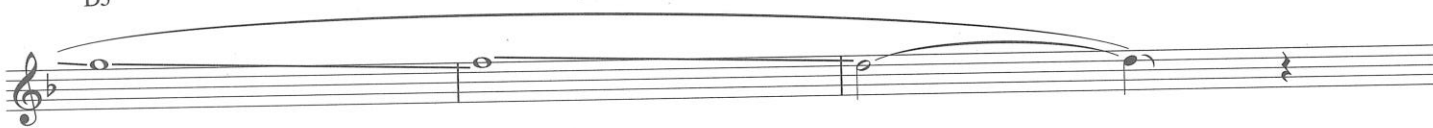
Rhy. Fig. 6

End Rhy. Fig. 6

P.M. ----- P.M. ----- P.M. ----- P.M. -----

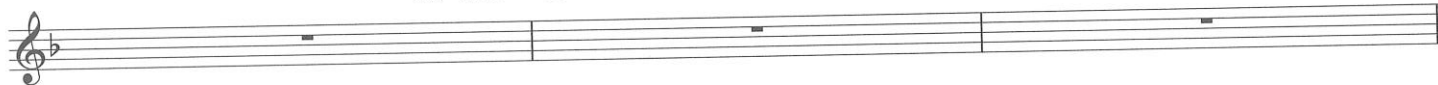
Gtrs. 2 & 3: w/ Rhy. Fig. 6 (3 times)
D5

G5 Eb5 D5



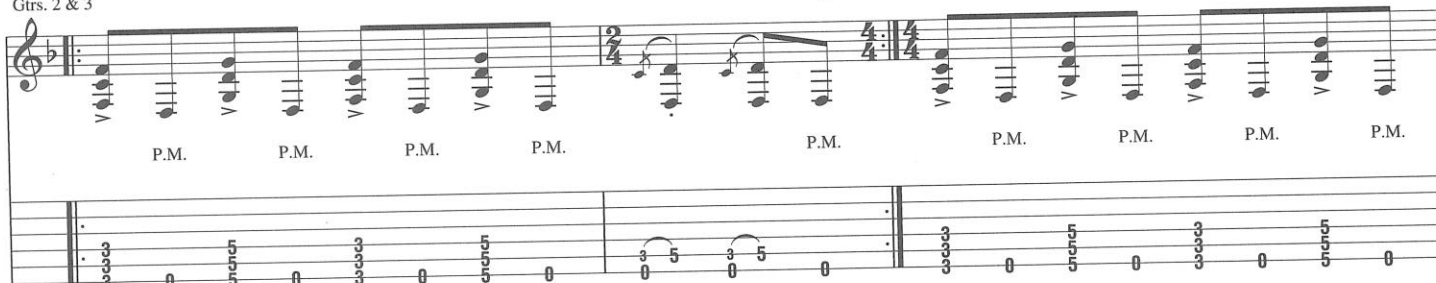
G5 Eb5 D5

G5 Eb5



Gtrs. 2 & 3

F5 G5 F5 G5 N.C. Play 3 times F5 G5 F5 G5



N.C.

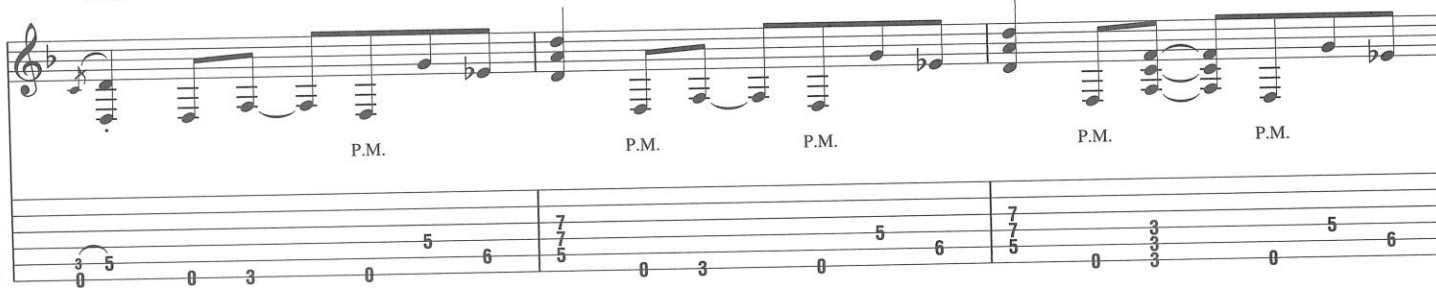
D5

N.C.

D5

F5

N.C.

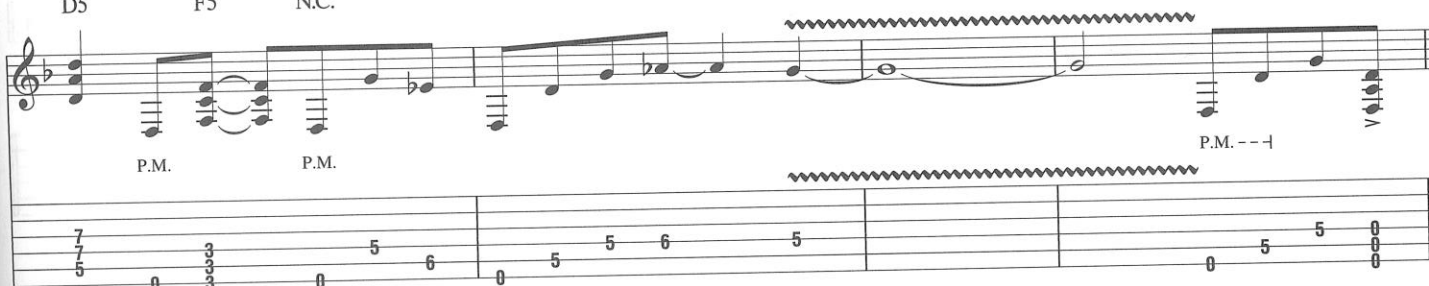


D5

F5

N.C.

D5



Music by Metallica
Lyrics by James Hetfield

C5/G Eb5/Bb B5/F# D5/A F#5 G5

Intro
Moderately ♩ = 112
N.C.

E7b5

Play 3 times

End Rhy. Fig. 1

Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

Musical notation for Gtr. 1 (dist.) showing a rhythmic figure. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth notes, some beamed together, with a "P.M." (pedal point) marking. Below the staff, there are fret numbers (0, 7, 8, 7) and a "TAB" label.

Gtr. 2 (dist.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

f P.M. -| w/ wah-wah *+ o + o + o P.M. -----| P.M. -|

TAB

*Wah-wah indication: + = closed (toe down); ○ = open (toe up).

N.C.

End Rhy. Fig. 2

(Bass & Drums)

△

The musical score consists of two parts: "Rhy. Fig. 2" and "End Rhy. Fig. 2".

- Rhy. Fig. 2:** This section is written in treble clef with a key signature of one sharp (F#). It features a melody of eighth notes and quarter notes, often beamed together. Below the staff are rhythmic symbols: "+" for downbeats and "o" for upbeats. A second staff below shows a sequence of numbers: 7, 8, 7, 8, 7, 8, 8, 8, 8, 8.
- End Rhy. Fig. 2:** This section is labeled "(Bass & Drums)" and has a time signature of 4. The notation includes a long horizontal bar representing a sustained sound or silence. Below it, the text "wah-wah off" indicates the end of the effect.

wah-wah off

Rhy. Fig. 2A

End Rhy. Fig. 2A

△

[illegible]

wah-wah off

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5 End Rhy. Fig. 3

Gtrs. 1 & 2

P.M. P.M.

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

P.M. P.M. P.M.

N.C. Riff A End Riff A

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

1. Sleep and dream of this: _____ Death an - gel's kiss _____
 2. Wait, wait pa - tient - ly. _____ Your death - black wings _____

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

_____ brings fi - nal bliss. _____ Com - plete - ly. }
 _____ un - fold - ing sleep. _____ Spread - ing o'er me. }

Pre-Chorus

C5/G Rhy. Fig. 4

Gtrs. 1 & 2

Emp - ty, they _____ say. Death, won't you

B5/F# D5/A

let me stay? _____

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff A N.C.

Gtr. 1: w/ Rhy. Fig. 4 (1st 3 meas.)

Gtr. 2: w/ Rhy. Fig. 4

C5/G

E \flat 5/B \flat

Emp - ty, they _____ say. Death, hear me

B5/F \sharp

D5/A

N.C.

call your name...

Gtr. 1

Gtrs. 1 & 2

12 12 11 11 11 0 0 7 5 0 0 7 5 0 0 7 5

E7 \flat 5

N.C.

oo, call your name.

Gtr. 2

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 0 0 0 0

Gtr. 1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0

Su - i -

Gtrs. 1 & 2

P.M. 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 3

Chorus
N.C.

cide. I've al - read - y died. You're just the fu-ner-al I've been wait-ing for.

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 1 2 1 2 1 3 0 0 0 0 1 2 4 4 (4) 2 1 3 0 0 0 0 0 0 0 0

1/2

To Coda

Cy - a - nide. Liv - ing dead in - side. Break this emp - ty shell for ev - er more. ____

P.M. -----| P.M. -----| P.M. -----|

1 3 0 0 0 0 1 2 1 2 1 3 0 0 0 0 1 2 4 4 (4) 2 1 3 0 0 0 0 0

1/2

1. 2. E7b5 N.C. E7b5

Gtr. 2 w/ wah-wah + o + o + o + o 7 7 7 0 0 0 0 0 0 0 0 7 7 7 0 0 0 0 0 0 0 0

Gtr. 1 w/ wah-wah + o + o + o + o 7 7 7 0 0 0 0 0 0 0 0 7 7 7 0 0 0 0 0 0 0 0

E5

F5

E5

G5/D

E5

N.C.

*Gtrs. 1 & 2

**w/ DigiTech Whammy Pedal -----
P.M. -----

4 4 4 5 4 0 4 | 2 2 3 3 2 0 0 6 6 0

*For next 2 meas. only, Gtrs. 1 & 2 are detuned gtrs. (down one whole step; low to high: D-G-C-F-A-D) arr. for standard-tuned gtrs.
If detuning, play tab as indicated, but on lowest two strings.

**Set for an octave lower.

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

Rhy. Fig. 5B

Gtr. 3 (dist.)

Gtr. 1 Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5A

4 4 5 4 (5) 4 0 4 5 4 (5) 6 0

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

End Rhy. Fig. 5B

End Rhy. Fig. 5

End Rhy. Fig. 5A

4 4 5 4 (5) 4 0 4 5 4 (5) 6 (6) 4 (4)

Bridge

Gtrs. 1 & 3 tacet
2nd time, Gtrs. 6 & 7: w/ Riff C

Gtr. 2 tacet

2nd time, Gtr. 4: w/ Rhy. Fill 1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

Say, is — that rain — or are — they tears — that's stained — your con - crete face — for — years? —
An air — of fresh - ly bro - ken ground. — A con - crete an - gel lit — right - down —

Gtr. 2

(4)

Riff B

Gtr. 4 (slight dist.)

mf

2 4 0 5 2 4 0 5 2 4 0 5 2 4 0 5

End Riff B

Riff B1

Gtr. 5 (clean)

mf
let ring throughout

2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4

End Riff B1

Gtrs. 4 & 5: w/ Riffs B & B1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

— The cry - ing, weep - ing, shed - ding strife. — Year af - ter year, — life af - ter life. —
— up - on the grave — which swal - lows fast. — It's peace at last. —

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5, 5A & 5B

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

—

Riff C

Gtr. 6

Gtr. 7
divisi

9

Rhy. Fill 1

Gtr. 4

2 4 0 5 7 5

F#5 D5/A C#5/G# F#5 G5 F#5 D5/A C#5/G#

End Rhy. Fig. 6

P.M. -----

P.M. --

P.M. --

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (1 1/2 times)

F#5 G5 F#5 D5/A C#5/G#

Gtr. 8

F#5 G5 F#5 D5/A C#5/G#

F#5 G5 F#5 D5/A C#5/G#

Gr. 8

F#5 G5 F#5 D5/A C#5/G#

14 16 17 16 14 17 14 17 16 14 16 14 17 16 14 16 14 14 16 14 16

[illegible]

Rhy. Fig. 7

End Rhy. Fig. 7

P.M. -----

P.M. -----

4 4 5 4 0 4
2 2 3 2 0 2

2 2 3 3 2 0 0 6 6 0

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (3 times)
F#5 G5 F#5 A5/E F#5 N.C.

Gtr. 8

17 14 17 14 17 14 17 14 17 14 16 14 17 16 17 16 17 16 (16) 14 16

Gtr. 8 F#5 G5 F#5 A5/E F#5 N.C. F#5 G5 F#5 A5/E F#5

11 11 14 13 11 11 6 (6) 14 13 11 11 7 (7) 14 13 11 11
 X X X X X X X 4 12 11 9 9 X 5 12 11 9 9

Gtrs. 1 & 2

4 2 4 2 5 3 4 2 0 0 4 2 2 2 3 3 2 0 0 6 6 0 4 2 4 2 5 3 4 2 0 0 4 2

N.C. F#5 N.C.

w/ wah-wah as filter

(11) 8 13 11 0 0 5 5 3 5 3 0 6 4 6 4 0 7 5 7 5 0

(9) X X X X 0

(8) 14 13 11 0

(6) 12 11 9

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style. The bottom staff is in bass clef and contains a guitar accompaniment using a simplified notation system where numbers represent frets. The first measure of the guitar part is marked with a (4/2) time signature. The notes are: 2, 2, 3, 3, 2, 0, 0, 6, 6, 0. The score ends with a double bar line and a final chord indicated by a slash and the number 4 over 2.

Wah-Wah

Wah-wah off

Handwritten musical notation for the right hand of 'The Merry-Go-Round'. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes a whole rest, followed by a series of eighth and sixteenth notes, and a final measure with a whole note. The text '(cont. in slashes)' is written below the staff.

C5/G

Gtrs.
1 & 2

Gtr. 8

13 8 11 8 13 8 11 8 11 8 13 8 11 8 11 8 13 8 11 8 11 8

Eb5/Bb

B5/F#

D5/A

16 11 14 11 16 11 14 11 14 11 16 11 14 11 14 11

14 14 14 (14) 12 14

N.C.

Gtr. 8

14 14 14

14

Gtr. 2

0 0 14 12 0 0 14 12 0 0 12 11 0 0 16 14

Gtr. 1

0 0 10 9 0 0 9 7 0 0 9 7 0 0 12 11

Gtr. 9 (dist.)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2. D.S. al Coda

G5 E5 D5 E5 N.C.

Mm, uh.

P.M. P.M.

(cont. in slashes)

12 9 7 9 0 12 0 0 7 5 0 0 7 5 0 0 7 5 0 0 7 5

E7b5

N.C.

91

Music by Metallica
Lyrics by James Hetfield

Play 4 times
End Riff A

Riff A
Gtr. 1 (clean)

54 sec. Gtr. 1 (clean)

mp
let ring throughout

TAB

0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2

*Chord symbols reflect basic harmony.

C

$$E_m/B$$

B

End Riff B1

Riff B.
Gtr. 2 (clean)

mp
let ring throughout

Gtr. 1 **Riff B**

End Riff B

Gtr. 1: w/ Riff B
Em
Riff C

C

$$E_m/B$$

B

End Riff C

Gtr. 2

Gtr. 2
Em
Riff D1

End Riff D1

Two staves of music for Guitar 2. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The bottom staff is in bass clef and contains fret numbers: 2, 2, 3, 0, 2, 3, 0, 0.

Gtr. 1
Riff D

End Riff D

Two staves of music for Guitar 1. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff is in bass clef and contains fret numbers: 0, 2, 2, 2, 2, 2, 0, 2, 2, 2, 2, 2, 0, 2, 2, 2, 2, 0.

Verse

Gtrs. 1 & 2 tacet
N.C.

D5

Vocal melody notation for the verse. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff contains the lyrics: 1. How could he know this new dawn's light would change his life 2. These days drift on in side a fog; it's thick and suf -

Riff E

Gtrs. 3 & 4 (dist.)

Two staves of music for Riff E. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff contains fret numbers: 0, 10, 12, 10, 12, 14, 0, 0, 10, 12, 10, 12, 14, 10, 0, 10, 12, 10, 12, 14, 10, 12.

B5

N.C.

Vocal melody notation for the verse. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff contains the lyrics: for - ev - er? Set sail to sea, but pulled off course - fo - cat - ing. His sink - ing life, out - side its hell.

End Riff E Riff F

P.M.

P.M.

Two staves of music for End Riff E Riff F. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff contains fret numbers: (12) 12, 10, 0, 7, 9, 9, 0, 0, 0, 10, 12, 10, 12, 14, 0, 0, 10, 12, 10, 12, 14, 10.

D5

B5

N.C.

by the light of gold - en treas - ure. Was he the one
In - side, in - tox - i - cat - ing. He's run a - ground.

End Riff F

P.M. P.M.

(10) 0 10 12 10 12 14 10 12 12 10 0 7 9 9 0 0

caus - ing pain with his care - less dream - ing?
Like his life, wa - ter much too shal - low.

D5 B5 N.C.

Been a - fraid, al - ways a - fraid of the things -
Slip - ping fast, down with his ship, fad - ing in

D5

Pre-Chorus
End half-time feel

2nd time, Gtr. 5: w/ Riff G

B5 E5 C5 D5/A G5 N.C.

he's feel - ing. He could just be gone.
the shad - ows. Now a cast a way.

Gtr. 5 (dist.)

mf
w/ wah-wah as filter

9 10 7 9 9

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1

Gtrs. 3 & 4

P.M. P.M. P.M. P.M. P.M. P.M.

(12) 12 0 7 9 9 0 9 7 0 9 7 7 7 0 9 7 0 5/7

Riff G
Gtr. 5

1. 2.

9 10 7 9 9 9 9 (9)

E5 C5 D5/A G5 N.C.

He _____ would just _____ sail on. _____
 They've _____ all gone _____ a - way. _____

(9) 9 10 7 9 9

P.M. P.M. P.M. P.M. P.M. P.M.

(7) 8 6 7 5 6 2 9 9 5 5 7 7 5 0 3 3 0 5/7

Gtr. 5 tacet Gtr. 1: w/ Riff A Em

He'll _____ just _____ sail _____ on. _____
 They've _____ gone _____ a - way. _____

(9)

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

(7) 8 6 7 5 6 4 5 3 4 2 3 1 2 0

Chorus

Half-time feel

Gtr. 1: w/ Riff B (4 times)
 Gtr. 2: w/ Riff B1 (3 times)
 3rd time, Gtrs. 3 & 4 tacet
 Em

Gtrs. 3 & 4 tacet

C Em/B B

How can I _____ be lost _____ if I've got no - where _____ to go? _____

Gtrs. 3 & 4

(0)

Em C Em/B B


— Search for seas of gold. How come it's got so cold?

Em C Em/B B

How can I be lost? In re - mem - brance I re - live.


Gr. 2: w/ Riff C
Em

And how can I _____ blame you _____ when it's

To Coda 

End half-time feel

Em/B B Gtrs. 1 & 2: w/ Riffs D & D1
Em



me I can't for - give? _____

Interlude
N.C.
Gtr. 1 **Riff H**

End Riff H

Gtr. 1: w/ Riff H

Riff I

Gtr. 6 (dist.)

End Riff I

*Vol. swells


Bridge
Gtr. 1: w/ Riff H (6 times)
Gtr. 2: w/ Riff I (6 times)
N.C.

give me. For - give me not.

For - give me _____ not. _____

For - give _____ me. _____ For -

*Gtrs. 3 & 4



let ring

*Composite arrangement

F#5 G5 A5 G5 A5 B5 F#5

For - give me. Why can't I for - give me? —

P.M. ———— P.M. ———— P.M. ———— steady gliss.

4 4 4 4 4 4 5 7 5 5 5 5 5 5 7 9 4 4 4 4 2 2 2 2 2 2 3 3 3 3 3 3 3 7 9 4 4 4 4 2 2 2 2 2 2 3 3 3 3 3 3 3 7 9 2 12

Half-time feel

N.C.

N.C.

D5

Gtr. 7 (dist.)

f

grad. bend

1/2

3/4

1

(14)

12

14

grad. bend

1

12

12

12

15

12

15

12

15

12

B5

N.C.

The first system of the musical score for 'The Bird Song' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes, many of which are beamed in pairs and have slurs above them. The bottom staff is a single-line staff with numbers indicating fingerings or positions. It begins with a '1' above a '15', followed by a sequence of '12' and '15' with slurs connecting them. The system ends with a double bar line.

The first system of musical notation for 'The Wind' consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff. The first measure contains a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third measure contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth measure contains a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The fifth measure contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The sixth measure contains a quarter note F#7, a quarter note G7, a quarter note A7, and a quarter note B7. The seventh measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F#8. The eighth measure contains a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9. The ninth measure contains a quarter note D9, a quarter note E9, a quarter note F#9, and a quarter note G9. The tenth measure contains a quarter note A9, a quarter note B9, a quarter note C10, and a quarter note D10. The eleventh measure contains a quarter note E10, a quarter note F#10, a quarter note G10, and a quarter note A10. The twelfth measure contains a quarter note B10, a quarter note C11, a quarter note D11, and a quarter note E11. The thirteenth measure contains a quarter note F#11, a quarter note G11, a quarter note A11, and a quarter note B11. The fourteenth measure contains a quarter note C12, a quarter note D12, a quarter note E12, and a quarter note F#12. The fifteenth measure contains a quarter note G12, a quarter note A12, a quarter note B12, and a quarter note C13. The sixteenth measure contains a quarter note D13, a quarter note E13, a quarter note F#13, and a quarter note G13. The seventeenth measure contains a quarter note A13, a quarter note B13, a quarter note C14, and a quarter note D14. The eighteenth measure contains a quarter note E14, a quarter note F#14, a quarter note G14, and a quarter note A14. The nineteenth measure contains a quarter note B14, a quarter note C15, a quarter note D15, and a quarter note E15. The twentieth measure contains a quarter note F#15, a quarter note G15, a quarter note A15, and a quarter note B15. The twenty-first measure contains a quarter note C16, a quarter note D16, a quarter note E16, and a quarter note F#16. The twenty-second measure contains a quarter note G16, a quarter note A16, a quarter note B16, and a quarter note C17. The twenty-third measure contains a quarter note D17, a quarter note E17, a quarter note F#17, and a quarter note G17. The twenty-fourth measure contains a quarter note A17, a quarter note B17, a quarter note C18, and a quarter note D18. The twenty-fifth measure contains a quarter note E18, a quarter note F#18, a quarter note G18, and a quarter note A18. The twenty-sixth measure contains a quarter note B18, a quarter note C19, a quarter note D19, and a quarter note E19. The twenty-seventh measure contains a quarter note F#19, a quarter note G19, a quarter note A19, and a quarter note B19. The twenty-eighth measure contains a quarter note C20, a quarter note D20, a quarter note E20, and a quarter note F#20. The twenty-ninth measure contains a quarter note G20, a quarter note A20, a quarter note B20, and a quarter note C21. The thirtieth measure contains a quarter note D21, a quarter note E21, a quarter note F#21, and a quarter note G21. The thirty-first measure contains a quarter note A21, a quarter note B21, a quarter note C22, and a quarter note D22. The thirty-second measure contains a quarter note E22, a quarter note F#22, a quarter note G22, and a quarter note A22. The thirty-third measure contains a quarter note B22, a quarter note C23, a quarter note D23, and a quarter note E23. The thirty-fourth measure contains a quarter note F#23, a quarter note G23, a quarter note A23, and a quarter note B23. The thirty-fifth measure contains a quarter note C24, a quarter note D24, a quarter note E24, and a quarter note F#24. The thirty-sixth measure contains a quarter note G24, a quarter note A24, a quarter note B24, and a quarter note C25. The thirty-seventh measure contains a quarter note D25, a quarter note E25, a quarter note F#25, and a quarter note G25. The thirty-eighth measure contains a quarter note A25, a quarter note B25, a quarter note C26, and a quarter note D26. The thirty-ninth measure contains a quarter note E26, a quarter note F#26, a quarter note G26, and a quarter note A26. The fortieth measure contains a quarter note B26, a quarter note C27, a quarter note D27, and a quarter note E27. The forty-first measure contains a quarter note F#27, a quarter note G27, a quarter note A27, and a quarter note B27. The forty-second measure contains a quarter note C28, a quarter note D28, a quarter note E28, and a quarter note F#28. The forty-third measure contains a quarter note G28, a quarter note A28, a quarter note B28, and a quarter note C29. The forty-fourth measure contains a quarter note D29, a quarter note E29, a quarter note F#29, and a quarter note G29. The forty-fifth measure contains a quarter note A29, a quarter note B29, a quarter note C30, and a quarter note D30. The forty-sixth measure contains a quarter note E30, a quarter note F#30, a quarter note G30, and a quarter note A30. The forty-seventh measure contains a quarter note B30, a quarter note C31, a quarter note D31, and a quarter note E31. The forty-eighth measure contains a quarter note F#31, a quarter note G31, a quarter note A31, and a quarter note B31. The forty-ninth measure contains a quarter note C32, a quarter note D32, a quarter note E32, and a quarter note F#32. The fiftieth measure contains a quarter note G32, a quarter note A32, a quarter note B32, and a quarter note C33. The fifty-first measure contains a quarter note D33, a quarter note E33, a quarter note F#33, and a quarter note G33. The fifty-second measure contains a quarter note A33, a quarter note B33, a quarter note C34, and a quarter note D34. The fifty-third measure contains a quarter note E34, a quarter note F#34, a quarter note G34, and a quarter note A34. The fifty-fourth measure contains a quarter note B34, a quarter note C35, a quarter note D35, and a quarter note E35. The fifty-fifth measure contains a quarter note F#35, a quarter note G35, a quarter note A35, and a quarter note B35. The fifty-sixth measure contains a quarter note C36, a quarter note D36, a quarter note E36, and a quarter note F#36. The fifty-seventh measure contains a quarter note G36, a quarter note A36, a quarter note B36, and a quarter note C37. The fifty-eighth measure contains a quarter note D37, a quarter note E37, a quarter note F#37, and a quarter note G37. The fifty-ninth measure contains a quarter note A37, a quarter note B37, a quarter note C38, and a quarter note D38. The sixtieth measure contains a quarter note E38, a quarter note F#38, a quarter note G38, and a quarter note A38. The sixty-first measure contains a quarter note B38, a quarter note C39, a quarter note D39, and a quarter note E39. The sixty-second measure contains a quarter note F#39, a quarter note G39, a quarter note A39, and a quarter note B39. The sixty-third measure contains a quarter note C40, a quarter note D40, a quarter note E40, and a quarter note F#40. The sixty-fourth measure contains a quarter note G40, a quarter note A40, a quarter note B40, and a quarter note C41. The sixty-fifth measure contains a quarter note D41, a quarter note E41, a quarter note F#41, and a quarter note G41. The sixty-sixth measure contains a quarter note A41, a quarter note B41, a quarter note C42, and a quarter note D42. The sixty-seventh measure contains a quarter note E42, a quarter note F#42, a quarter note G42, and a quarter note A42. The sixty-eighth measure contains a quarter note B42, a quarter note C43, a quarter note D43, and a quarter note E43. The sixty-ninth measure contains a quarter note F#43, a quarter note G43, a quarter note A43, and a quarter note B43. The seventieth measure contains a quarter note C44, a quarter note D44, a quarter note E44, and a quarter note F#44. The seventy-first measure contains a quarter note G44, a quarter note A44, a quarter note B44, and a quarter note C45. The seventy-second measure contains a quarter note D45, a quarter note E45, a quarter note F#45, and a quarter note G45. The seventy-third measure contains a quarter note A45, a quarter note B45, a quarter note C46, and a quarter note D46. The seventy-fourth measure contains a quarter note E46, a quarter note F#46, a quarter note G46, and a quarter note A46. The seventy-fifth measure contains a quarter note B46, a quarter note C47, a quarter note D47, and a quarter note E47. The seventy-sixth measure contains a quarter note F#47, a quarter note G47, a quarter note A47, and a quarter note B47. The seventy-seventh measure contains a quarter note C48, a quarter note D48, a quarter note E48, and a quarter note F#48. The seventy-eighth measure contains a quarter note G48, a quarter note A48, a quarter note B48, and a quarter note C49. The seventy-ninth measure contains a quarter note D49, a quarter note E49, a quarter note F#49, and a quarter note G49. The eightieth measure contains a quarter note A49, a quarter note B49, a quarter note C50, and a quarter note D50. The eighty-first measure contains a quarter note E50, a quarter note F#50, a quarter note G50, and a quarter note A50. The eighty-second measure contains a quarter note B50, a quarter note C51, a quarter note D51, and a quarter note E51. The eighty-third measure contains a quarter note F#51, a quarter note G51, a quarter note A51, and a quarter note B51. The eighty-fourth measure contains a quarter note C52, a quarter note D52, a quarter note E52, and a quarter note F#52. The eighty-fifth measure contains a quarter note G52, a quarter note A52, a quarter note B52, and a quarter note C53. The eighty-sixth measure contains a quarter note D53, a quarter note E53, a quarter note F#53, and a quarter note G53. The eighty-seventh measure contains a quarter note A53, a quarter note B53, a quarter note C54, and a quarter note D54. The eighty-eighth measure contains a quarter note E54, a quarter note F#54, a quarter note G54, and a quarter note A54. The eighty-ninth measure contains a quarter note B54, a quarter note C55, a quarter note D55, and a quarter note E55. The ninetieth measure contains a quarter note F#55, a quarter note G55, a quarter note A55, and a quarter note B55. The hundredth measure contains a quarter note C56, a quarter note D56, a quarter note E56, and a quarter note F#56. The hundred and first measure contains a quarter note G56, a quarter note A56, a quarter note B56, and a quarter note C57. The hundred and second measure contains a quarter note D57, a quarter note E57, a quarter note F#57, and a quarter note G57. The hundred and third measure contains a quarter note A57, a quarter note B57, a quarter note C58, and a quarter note D58. The hundred and fourth measure contains a quarter note E58, a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred and fifth measure contains a quarter note B58, a quarter note C59, a quarter note D59, and a quarter note E59. The hundred and sixth measure contains a quarter note F#59, a quarter note G59, a quarter note A59, and a quarter note B59. The hundred and seventh measure contains a quarter note C60, a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred and eighth measure contains a quarter note G60, a quarter note A60, a quarter note B60, and a quarter note C61. The hundred and ninth measure contains a quarter note D61, a quarter note E61, a quarter note F#61, and a quarter note G61. The hundred and tenth measure contains a quarter note A61, a quarter note B61, a quarter note C62, and a quarter note D62. The hundred and eleventh measure contains a quarter note E62, a quarter note F#62, a quarter note G62, and a quarter note A62. The hundred and twelfth measure contains a quarter note B62, a quarter note C63, a quarter note D63, and a quarter note E63. The hundred and thirteenth measure contains a quarter note F#63, a quarter note G63, a quarter note A63, and a quarter note B63. The hundred and fourteenth measure contains a quarter note C64, a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred and fifteenth measure contains a quarter note G64, a quarter note A64, a quarter note B64, and a quarter note C65. The hundred and sixteenth measure contains a quarter note D65, a quarter note E65, a quarter note F#65, and a quarter note G65. The hundred and seventeenth measure contains a quarter note A65, a quarter note B65, a quarter note C66, and a quarter note D66. The hundred and eighteenth measure contains a quarter note E66, a quarter note F#66, a quarter note G66, and a quarter note A66. The hundred and nineteenth measure contains a quarter note B66, a quarter note C67, a quarter note D67, and a quarter note E67. The hundred and twentieth measure contains a quarter note F#67, a quarter note G67, a quarter note A67, and a quarter note B67. The hundred and twenty-first measure contains a quarter note C68, a quarter note D68, a quarter note E68, and a quarter note F#68. The hundred and twenty-second measure contains a quarter note G68, a quarter note A68, a quarter note B68, and a quarter note C69. The hundred and twenty-third measure contains a quarter note D69, a quarter note E69, a quarter note F#69, and a quarter note G69. The hundred and twenty-fourth measure contains a quarter note A69, a quarter note B69, a quarter note C70, and a quarter note D70. The hundred and twenty-fifth measure contains a quarter note E70,

B5

N.C.

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of several phrases, some with slurs and others with wavy lines indicating trills or rapid passages. Below the staff, a series of fret numbers are provided for each note: 0, 13, 12, 13, 12, 14, 12, 12, 15, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14.

The musical notation for Exercise 6 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, some grouped in triplets, and a wavy line indicating a trill or tremolo. The bottom staff is in bass clef and shows fingerings for the left hand, with numbers 12, 13, 14, and 15 placed above or below the notes.

B5

N.C.

D5

B5

N.C.

Gtr. 7

w/ wah-wah as filter

Gtr. 8 (dist.)

f

B5

N.C.

Gtrs. 3 & 4: w/ Rhy. Fill 1

D5 B5 E5

8va

15 12 12 15 14 12 12 15 14 12 15 14 12 15 15 15 | 19 17 15 19 17 15 15 19 17 15 19 17 15 19 17 15

6

(12) 12 12 14 12 14 16 14 | 14 11 11

Gtrs. 3 & 4: w/ Rhy. Fig. 1
Gtr. 8 tacet

C5 D5/A G5 N.C.

8va

Gtr. 7

19 17 15 19 17 15 19 17 15 19 17 15 17 15 14 12 15 | 19 17 15 19 17 15 14 17 15 14 12 15 15 14 12 15

E5 C5 D5/A

loco

15 15 15 15 12 15 12 15 12 14 12 15 12 15 12 14 12 15 12

G5 N.C.

End half-time feel

15 12 15 12 13 12 14 12 14 12 14 12 12 13 11 12 10 11 9 | 9 7 9 8 7 5 4

Gtr. 1: w/ Riff A
Em

Verse

Gtr. 1: w/ Riff B (2 times)
Em

Gtrs. 3, 4 & 7 tacet
C

3. Set sail to sea, — but pulled off course — by the light of gold —

Gtr. 7

Guitar 7 part with a long sustain line.

Gtrs. 3 & 4

Guitars 3 & 4 part with a long sustain line.

Em/B B Em C
— en treas — ure. How could he know — this new dawn's light — would change his life —

D.S. al Coda

Coda

Gtrs. 1 & 2: w/ Riffs D & D1 (1st 3 meas.)
Em

Em/B B
— for — ev — er? —

Coda guitar part with a long sustain line.

Freely

Gtrs. 3 & 4

Guitars 3 & 4 part with a long sustain line.

*Vol. swell

Gtr. 2

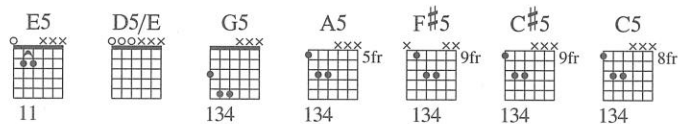
Guitar 2 part with a long sustain line.

Gtr. 1

Guitar 1 part with a long sustain line.

Music by Metallica
Lyrics by James Hetfield

Music by Metallica
Lyrics by James Hetfield

Moderately slow $\text{♩} = 92$ Moderately slow $\text{♩} = 92$

Gtrs. 1 & 2 (dist.)

E5

G5

E5

G5

45

N.C.

E5

Gtrs. 3 & 4 tacet

Gtr. 3 (dist.)

Gtr. 4 (dist.)
divisi

Riff A

End Riff A

Riff A1

*P.M.

End Riff A1

*Refers to both gtrs.

Gtr. 1

P.M.

P.M. ---

15ma 7

loco

Harm.

Gtr. 2

P.M.

P.M. ---

 $15ma \rightarrow$

loco

Harm.

Double-time ♩ = 184

E(b5)

Gtrs. 1 & 2

Play 4 times

Staff 1: Melodic line with eighth notes and a bass line with octaves. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Staff 2: Bass line with octaves.

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Staff 2: Bass line with octaves.

Verse
N.C.

1. When the world has turned its back. When the days have turned pitch black.
3. When the storm has blacked your sky. In - sti - tu - tion cru - ci - fy.

Riff B

End Riff B

P.M. -----| P.M. -----| P.M. -----|

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 5 7 3 5 3 5

Gtrs. 1 & 2: w/ Riff B

When the fear ab - ducts your tongue. When the fi - re's dead and gone.
When the e - go strips your reign. As - sas - si - nate the liv - ing flame.)

D5/A

C5/G

So, what now? _____ Where go I? _____

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr. 1

*End Rhy. Fig. 1

Gtr. 2
divisi

7 7 5 7 7 5 5 5

*Refers to both gtrs.

N.C.

When you think it's all said and _____ done.

Riff C

Gtrs. 1 & 2

End Riff C

P.M. -----| P.M. -----| P.M. -----|

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtrs. 1 & 2: w/ Riff B (2 times)

N.C.

{ 2. When you are the os - tra - cized. Self - ish rid - den dead good - bye.
4. Ven - om of a life in - sane bites in - to your frag - ile vein.

Twist - ing on the tour - ni - quet. When the piec - es nev - er fit. ____ }
In - ter - nal - ize and dec - i - mate. Pa - tron - ize and com - pli - cate. ____ }

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5/A

C5/G

So, what now? _____ Where go I? _____

Gtrs. 1 & 2: w/ Riff C

N.C.

Ah, when you think it's all said and _____ done.

G5

N.C.

G5

N.C.

Bow

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. Harm. ----- P.M. P.M. P.M. P.M. Harm. -----

Pitch: B

Gtr. 2 Rhy. Fig. 2A

End Rhy. Fig. 2A

P.M. P.M. P.M. P.M. Harm. ----- P.M. P.M. P.M. P.M. Harm. -----

Pitch: B

Chorus
E5

F5 N.C. D5 E5

down. Sell _____ your soul _____ to me. ____

Rhy. Fig. 3

Gtrs. 1 & 2

P.M. ----- P.M. P.M. ----- P.M.

9 7 0 0 0 0 9 7 10 8 0 10 8 0 0 0 0 7 5 9 7 0 9 7

F5

N.C.

D5

E5

I _____ will set _____ you free. ____

P.M. ----- P.M. P.M. ----- P.M.

(9) 7 0 0 0 0 9 7 10 8 0 10 8 0 0 0 0 7 5 9 7 0 9 7

F5

N.C.

D5

E5

A5

Pac - i - fy _____ your de - mons. Bow

End Rhy. Fig. 3

P.M. ----- P.M. P.M. ----- P.M. P.M. -----

(9) 7 0 0 0 0 9 7 10 8 0 10 8 0 0 0 0 7 5 7 5 5 5 5 5 5 5 5 5 5 5 5

1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 3
3rd time, Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 3

E5

F5

N.C.

D5

E5

F5

down. Sur - ren - der un - to me. _____ Sub - mit ____

3rd time, Gtr. 1: w/ Rhy. Fill 1

N.C.

D5

E5

3rd time, Gtr. 1: w/ Rhy. Fig. 3 (last 2 meas.)

F5

N.C.

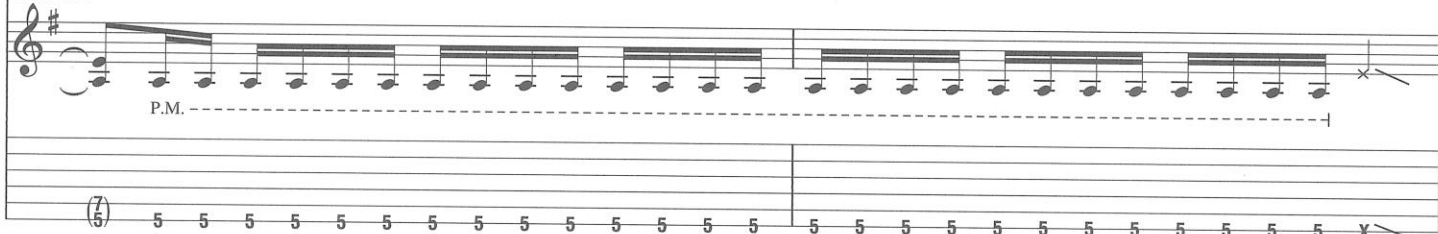
D5

E5

A5



Gtrs. 1 & 2



Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

G5

N.C.

G5

N.C.

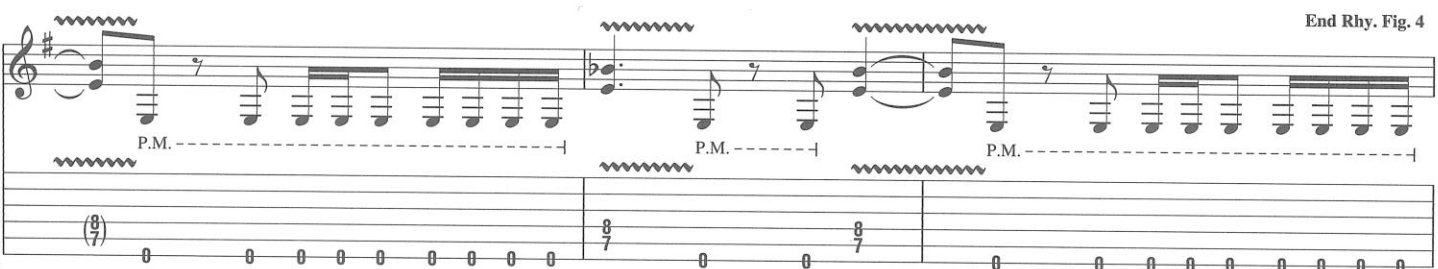


To Coda 1

To Coda 2



Gtrs. 1 & 2



Rhy. Fill 1

Gtr. 1



Gtr. 2

w/ wah-wah P.M. ---| P.M. ---| P.M. ---| P.M. ---| wah-wah off

15 14 15 14

*Wah-wah indications: + = closed (toe down); ○ = open (toe up).

⊕ Coda 1

Interlude

Gr. 1

F#5 C#5 F#5 C5

F#5 B5 F#5 A#5

P.M. -----

11 11 11 10 11 11 8 8 8 8 8 8 8 8 11 11 9 7 11 9 8 6 6 6 6 6 6 6 6

Gr. 2

F#5 C#5 F#5 C5

F#5 B5 F#5 A#5

P.M. -----

11 11 11 10 11 11 8 8 8 8 8 8 8 8 11 11 9 7 11 9 8 6 6 6 6 6 6 6 6

Gtrs. 1 & 2

End Riff D

Cass. 1 & 2

2 4 2 3 0 2 0 2 0 1

Riff E

End Riff E

[illegible]

Tempo I

Gtrs. 3 & 4: w/ Riffs A & A1

Gtr. 1 N.C.

Gtr. 2

E5

Guitar Solo

Gtrs. 1 & 2

*Wah-wah indications as before.

D5/E E5

D5/E E5

G5

E5

E5 G5 E5 G5 A5 E5 G5 E5 G5 A5 E5 G5 (cont. in notation)

P.M. P.M. P.M. P.M. P.M.

1/2 1/4 1/2 1/4 1 1/4

14 12 14 14 14 14 12 14 14 14 14 12 14

A5

Gtr. 5

6 6 6 6

10 8 7 10 8 7 10 8 7 10 8 7 12 10 8 12 10 8 12 10 8 12 10 8

Gtrs. 1 & 2

P.M.-----

5 5 5 5 5 5 5 5 5 7 0 5 5 5 5 5 5 5 5 7 0

N.C.

6 6 3

14 12 10 14 12 10 14 12 10 15 14 12 15 14 12 15 0 0

P.M.-----

5 5 5 5 5 5 5 5 7 0 5 5 5 5 5 5 5 5 6

8va----- E5 G5 E5 G5 E5 G5 A5

6 6 6

19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 17

loco

steady gliss.

P.M.

P.M.-----|

P.M.

P.M.-----|

(6) 2 5 2 2 2 2 5 7 7 7 5 2 2 5 2 2 2 2 5 7 7 5

E5 G5 E5 G5 A5 E5 G5

tr

tr

0 (2) 14

7 (7) 5 7 5 7 5 7 5 7

P.M.

P.M.-----|

P.M.

(7) 2 5 2 2 2 2 5 7 7 7 5 (7) 2 5

A5

6 6 6 6

7 5 7 0 5 8 0 5 7 0 5 8 0 5 7 0 5 8 0 5 7 0 5 8 0 5 7 0 5 8

P.M.

5 5 5 5 5 5 5 5 0 5 5 5 5 5 5 5 5 5 0 5 5 5 5 5 5 5 5 0

[illegible]

Double time

Gtrs. 1 & 2: w/ Riff D (2 times)

Gus.
N.C.

Gr. 5 *8va*

3 6 6 6 6 6

17 14 19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 19 17 14

8va -

The musical score for the '8va' part is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth notes, with some measures containing beamed eighth notes. The score is divided into two systems by a double bar line. The first system contains six measures, and the second system contains six measures. The key signature changes to two sharps (F# and C#) in the fifth measure of the second system. The time signature changes to 2/4 in the sixth measure of the second system. The score ends with a double bar line and a 4/4 time signature.

8va -

Gtrs. 1 & 2: w/ Riff E (2 times)

6 3 3 3 3

19 17 14 19 17 14 14 14 19 17 14 17 14 19 17 14 17 14 17 14 17 16 14 17 14 17 16 14

8va-

8va-

F#5

C#5

F#5

C5

Gtr. 2



(cont. in notation)

Gtr. 5

Gtr. 1

Gtr. 5 tacet
N.C.

Gtrs. 1 & 2

Gtr. 2

11 11 11 11
9 9 9 9

10 10 10 10
8 8 8 8

P.M. -----

Gtrs. 1 & 2

P.M. -----

[illegible]

Rhy. Fig. 6

Gtrs. 1 & 2

P.M.

8/7

0 0 8/7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G5 F#5 F5 E5

14 14 14 14 14 14 12 14 12 12

End Rhy. Fig. 6

P.M. -----

8 7 0 0 7 12 10 12 10 11 9 11 9 10 8 10 8 9 7

Gtrs. 1 & 2: w/ Rhy. Fig. 6
E(b5)

Gtr. 5

14 14 12 12 14 14 12 12 14 14 12 12 14 16

G5 F#5 F5 E5 N.C.

Gtrs. 1 & 2: w/ Riff D (4 times)

wah-wah off

16 15 17 17 17 9 9 10 10 9 11 9 11 9 10

9 9 10 10 9 11 9 11 9 10 9 9 10 10 9 11

9 9 9 11 11 11 9 11 9 11 10 12 14

Gr. 5 G5 N.C. G5 N.C.

** steady gliss. w/ flanger*

**Pick in eighth-note rhythm while sliding as indicated.*

14 12 12 14 12 12 14 12 14 12 17 8 3 10 19

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. Harm. P.M. P.M. P.M. P.M.

0 3 0 3 0 3 0 3 4 4 4 4 0 3 0 3 0 3 0 3 0 3 0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 3 E5 F5 N.C. D5 E5 F5

Gr. 5

w/ wah-wah

grad. bend

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

N.C. D5 E5 F5 N.C. D5 E5 A5

9 7 9 12 12 13 14 12 13 14 12 13 14 12 13 14

Interlude

N.C.

Gtr. 5

12 10 12 10 12 10 12 10 10 12 10 12 10 0 12 12 (12)

Gtr. 2

(7) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 0

Gtr. 1

(7) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 4 0 9 7 9 10 10 8 0 0 7 9 9 7 0 0

Gtr. 5 tacet

Gtr. 2

(7) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 4 0 9 7 9 10 10 8 0 0 7 9 9 7 0 0

Gtr. 1

(7) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 4 0 9 7 9 10 10 8 0 0 7 9 9 7 0 0

Musical score for guitar, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The score includes a guitar-specific staff with a 'd' (natural) symbol, a bass staff with a '0' (open) symbol, and a main staff with a treble clef. The main staff contains a melodic line with various chords and a guitar-specific staff with a bass clef. The guitar-specific staff includes a 'd' (natural) symbol and a '0' (open) symbol. The main staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking. The guitar-specific staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking.

Bridge
N.C.

Musical score for guitar, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The score includes a guitar-specific staff with a 'd' (natural) symbol, a bass staff with a '0' (open) symbol, and a main staff with a treble clef. The main staff contains a melodic line with various chords and a guitar-specific staff with a bass clef. The guitar-specific staff includes a 'd' (natural) symbol and a '0' (open) symbol. The main staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking. The guitar-specific staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking.

Fol - lowed you ____ from dawn _ of time. ____

Whis - pered thoughts in - to your mind.

P.M. - - P.M. - - P.M. P.M. - -

Watched your tow - ers hit the ground. Lured your chil - dren nev - er found.

P.M. - - P.M. - - P.M. P.M. - - P.M. - -

Helped your kings — a - buse — their crown. —

P.M. - - P.M. - - P.M.

(9) 9 10 10 7 9 9 9 10 10 10 12 12 12 14 14 16 16 17

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

In the heart — of fee - ble man — plant the seed —

Gtrs. 1 & 2

P.M. - -

3 3 0 2 2 2 2 2 2 3 3 0 3 3 3 3 3 3 4 4 0 4 4 4 4 4 4 4

— of my — own plan. — The strong and pow - er - ful — will fall. —

P.M. - -

5 5 0 5 5 5 5 5 0 3 3 0 0 2 2 2 2 2 2 2 2 2 2 2 2 3 3 0 0 3 3 3 3 3 3 3 3 3 3

Find a piece of me in all...

P.M. P.M. P.M.

4 4 0 0 4 4 4 4 4 4 4 4 4 4 4 4 5 5 0 0 5 5 5 5 5 5 5 5 5 X 0 3 0 3 0 3

D.S.S. at Coda 2

N.C. G5 N.C.

In - side you all, so, bow

8va. loco

Harm. P.M. Harm. ** steady gliss.

Pitch: D G C B

2.6 2.6 2.6 2.6 0 3 3 3 7 X

*Harmonics located two-thirds the distance between 2nd & 3rd frets.

**Lightly slide along string while picking in eighth-note rhythm, thereby sounding random harmonics.

Coda 2

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 5
E(b5)

kiss.

Ah, Ju - das.

F#5 C#5 F#5

Outro

Gtrs. 1 & 2

N.C.

2 4 2 3 0 2 0 2 0 1 4 4 4

Gtr. 1

C5 N.C. F#5 E5 F5 F#5/C# C#5 F#5/C# C5 N.C.

(4) 5 0 2 0 2 0 3 11 11 11 10 11 11 11 10 X X

Gtr. 2

(4) 5 0 2 0 2 0 3 11 11 11 10 11 11 11 10 X X

SUICIDE & REDEMPTION

Music by Metallica

Moderately fast ♩ = 164

N.C.

B5/F#

C5/G

B5

Gtrs. 1 & 2 (dist.)

Play 6 times

Rhy. Fig. 1

fade in

f

TAB

4 4 2 2 2 2 5 4 4 2 2

Gtr. 2: w/ Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

4 4 2 2 2 2 5 4 4 2 2

Gtrs. 1 & 2

B5

C(#4)

B5

Play 4 times

P.M. -----

P.M. -----

4 4 2 2 2 2 5 4 4 2 2

C(#4)

Play 3 times

B5

N.C.

X 4 4 4 4 4 4 4 4

X 3 3 3 3 3 3 3 3

4 2

Half-time feel

D5

B5

D5

B5

Rhy. Fig. 2

End Rhy. Fig. 2

1/2

P.M. -----

1/2

P.M. -----

7 4 4 4 4 4 4 4 7 4 4 4 4 4 4 4 4 4

5 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0

D5 B5 D5 B5

1/2 P.M. 1/2 P.M.

N.C.
Riff A

End Riff A

F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F# F#5 E5 F#5 E5 F#5 E5 F#5 N.C.

P.M. P.M. P.M.

2. E5 F#5 N.C. F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F#

Gtr. 2 P.M. P.M. P.M.

Gtr. 1

P.M. P.M. P.M.

Grtr. 3 tacet
C5/G

Grtr. 1 & 2

N.C.

Grtr. 3

Grtr. 1 & 2
divisi

Grtr. 3 tacet
G5

C5

A5

D5/A

Db5/Ab C5/G

P.M.

P.M.

P.M.

P.M.

E5

N.C. Gtr. 3

Gtr. 3 tacet

E5

Gtrs. 1 & 2

N.C. Gtr. 3

Gtrs. 1 & 2 divisi

Gtrs. 1 & 2 divisi

Gtr. 3 tacet

C5/G

Gtrs. 1 & 2

N.C. Gtr. 3

Gtr. 3 tacet

G5

C5

A5

D5/A

Db5/Ab C5/G

Gtrs. 1 & 2 divisi

P.M.

P.M.

P.M.

P.M.

B5/F# Bb5/F

A5

C5

Half-time ♩ = 82

Bm

Gtr. 1 & 2

fdbk.

Pitch: C#

Gtr. 4 (clean)

mf

let ring

Gtrs. 1 & 2 tacet

D

Gtr. 5 (dist.)

A

mf

let ring

let ring

let ring

Bm D

7 6 9 (9) 7 9 7 9

2 4 2/3/4 3 2 4 2 4 2/3/4 2 3 2 4 5 7 7 5 4

let ring - - - - - sim.

A Bm

(9) 7 9 7 9 6 9 7 6 9

0 2 2/2 2/2 3 2/2 2 4 2/2/4 4 2 3 2 4 2 4 2/3/4 2 4

Gtr. 5 A E

(9) 7 9 7 9 7 7 10 (10) 7 9 7 9 7 6 9 (9)

2 4 2/3/4 3 2 4 0 2 2/2 2/2 3 2/2 0 2 2/2

Gtr. 4

2 4 2/3/4 3 2 4 0 2 2/2 2/2 3 2/2 0 2 2/2

Gtrs. 1 & 2

0 2 2/2 0 2 2/2 0 2 2/2

*Vol. swell

Gtr. 4 tacet

E5

N.C.

E5

N.C.

Gtr. 5

 f

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

Gtrs. 1 & 2

E5

N.C.

E5

N.C.

Gtr. 6
(dist.)

(dist.)

 f

Gtr. 5

Rhy. Fig. 3

Gtrs. 1 & 2

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

12 12 11 14 14 11 12 11 12 14 12 14

9 9 7 10 10 7 9 10 7 9 7 9 7 9 7

End Rhy. Fig. 3

P.M. P.M. P.M. P.M.

5 6 7 5 0 0 0 7 7 7 6 5

Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 N.C. E5 N.C.

Gtr. 6

12 12 12 12 12 12 12 12 12 12 12 11 11 12 12 11 11 12 12 11 11

1/2 (11)

Gtr. 5

8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

1/2 (7)

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

P.M. P.M.

P.M. P.M.

Gtr. 6 D5 Gtr. 6 tacet A5

14

Gtr. 5

11 (11) \ / 7 9 7 9 7 7 9 (9) \ / 7 9 7 9 6 9

Gtrs. 1 & 2

P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- |

7 7 5 5 5 5 7 7 5 5 5 5 7 7 5 5 5 5 2 2 0 0 0 0 2 2 0 0 0 0 2 2 0 0 0 0

Gtr. 5

B5

N.C.

D5

7 6 9 (9) 4 2 4 5 4 2 4 5

7 7 9 7 9 7 7 9

Gtrs. 1 & 2

P.M. ----| P.M. ----| P.M. ----| P.M. ----|

4 4 2 2 2 2 4 2 2 2 2 0 2 3 2 0 2 3

7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5

A5

B5

N.C.

(9) (9) 7 9 7 9 6 9

7 6 9 (9) 4 2 4 5 4 2 4 5

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

2 2 2 2 2 2 4 4 2 2 2 2 2 0 2 3 2 0 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5

A5

N.C.

11 (11) 7 9 7 9 7 7 10

(10) 7 9 7 9 7 6 9

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

4 4 4 4 2 2 2 2 2 2 2 2 2 0 2 3 2 0 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5

N.C.

Tempo I

B5/F# N.C.

Gtr. 5 tacet

B5/F#

B5

N.C.

Gtr. 2 tacet

Gtr. 1

Gtr. 2

Gtr. 1 B5 C(#4) B5 C(#4)

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

4 2 4 2 0 2 2 0 2 0 | 4 2 4 2 0 2 2 0 2 3 0 | 4 2 4 2 0 2 2 0 2 0 | 4 2 4 2 0 2 2 0 2 3 0

B5 C(#4) B5 C(#4)
Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

4 2 4 2 0 2 2 0 2 0 | 4 2 4 2 0 2 2 0 2 3 0 | 4 2 4 2 0 2 2 0 2 0 | 4 2 4 2 0 2 2 0 2 3 0

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)

Gtr. 5 B5 C(#4) B5 C(#4)

2 (2) 0 2 3 (3) 0 | 2 (2) 0 2 3 (3) 0 | 2 (2) 0 2 3 (3) 0 | 2 (2) 0 2 3 (3) 0

B5 C(#4) B5 C(#4)

2 (2) 0 2 3 2 3 2 0 | 2 (2) 0 2 3 2 3 2 0 | 2 (2) 0 2 3 2 3 2 0 | 2 (2) 0 2 3 2 3 2 0

Pitch: E

Gtr. 5 B5 C(#4) B5 C(#4)

2 (2) 0 2 3 2 3 2 0 | 2 (2) 0 2 3 2 3 2 0 | 2 (2) 0 2 3 2 3 2 0 | 2 (2) 0 2 3 2 3 2 0

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2

4 2 4 2 0 2 2 0 2 0 | 4 2 4 2 0 2 2 0 2 0 | 4 2 4 2 0 2 2 0 2 0 | 4 2 4 2 0 2 2 0 2 0

Gtr. 5 B5 C(#4) B5 C(#4)

pick scrapes -----

3

5 2 0

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

B5 C(#4)

P.M. -----

3

4 5 4 2 0 4 0 4 4 4

16 16 14 17 17 17 16 14 17 16 (16) 0

B5 C(#4) B5

P.M. -----

3

4 5 4 2 0 4 0 4 4 4

17 16 14 17 17 16 14 16 14

2 2 2 2 2 4 4 4 4 2 2 2

C(#4) B5 C(#4)

2 2 4 4 4 4 4 5 5 7 8 10 12 14 15 17 18

4 4 5 7 9 11 12 14 15

D5/A B5/F# B5 D5/A B5/F# B5

19 16 16 14 17 16 14 16 16 16 16 14 17 16 16 16

Rhy. Fig. 6

Gtrs. 1 & 2

P.M. P.M. --- P.M. --- P.M. P.M. P.M. --- P.M. --- P.M.

7 4 4 4 4 7 4 4 4 4 4 4 4 4 4 4

5 0 2 0 2 2 2 0 2 2 2 0 2 0 5 0 2 0 2 2 2 0 2 2 2 0 2 0

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6
D5/A B5/F# B5 D5/A B5/F#

Gtr. 5

16 (16) 19 (19) 9 7 9 7 (7) 3 2 3 2 5 3 2 5 3 2

B5

Gtrs. 1 & 2: w/ Riff A
N.C.

P.M. -----|

5 3 2 5 3 2 3 2 4 3 2 4 | 2 (2) 4 4 7 | 7 4 4 4 7 4 7 4

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)
B5
*8va
**Gtr. 5
***Gtr. 7 (dist. divisi)
1
4

Grtr. 5 tacet

C(#4)

B5

C(#4)

Grtr. 7

regeneration w/ 3 repeats
***w/ wah-wah as filter

The musical score is written for guitar. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a single-line notation for guitar, with numbers 1-4 indicating frets. The score is divided into three measures. The first measure is labeled 'Grtr. 5 tacet' and 'C(#4)'. It contains a treble staff with a whole note chord (F#4, C#5) and a single-line staff with a sequence of notes: 5, 4, (4), 2, 2, 4. The second measure is labeled 'B5' and contains a treble staff with a whole note chord (B5, D#6) and a single-line staff with a sequence of notes: 4, 4, (4), 4, 4, 4. The third measure is labeled 'C(#4)' and contains a treble staff with a whole note chord (F#4, C#5) and a single-line staff with a sequence of notes: 2, 2, 4, 4, 4, 4. Above the second and third measures, there are annotations: 'regeneration w/ 3 repeats' and '***w/ wah-wah as filter'. The single-line staff in the second measure has four '1/2' time signatures above it, indicating a half-note rhythm. The single-line staff in the third measure has one '1/2' time signature above it, indicating a half-note rhythm.

[illegible]

Trs. 1 & 2: w/ Rhy. Fig. 6 (2 times)

C(#4) D5/A B5/F# B5

2 2 4 2 4 2 4 2 5/7 5 4 (4) 2 4 2 4 4 2 4 2 4

The musical notation for the guitar solo in "Hotel California" is shown in standard staff notation. The key signature is one sharp (F#), and the time signature is 4/4. The solo is divided into four measures, each with a specific chord indicated above the staff: B5, D5/A, B5/F#, and B5. The notation includes various musical symbols such as eighth notes, sixteenth notes, and slurs. Below the staff, there are four lines of tablature corresponding to the four measures. The tablature uses numbers 1 through 4 to represent frets, with parentheses indicating bends. The first measure of the solo is: 2 5 4 2 4 2 4 (4) 2. The second measure is: 4 (4) 2 4 4 (4) 2 4. The third measure is: 4 4 (4) 2 4 4 (4) 2 4. The fourth measure is: 4 4 (4) 2 4 4 (4) 2 4 1 1/2.

Gtrs. 1 & 2: w/ Riff A
N.C.



The musical notation for Gtr. 1 & 2: w/ Riff A, N.C. is a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes, with some beamed together in groups of four. The rhythm is consistent throughout the piece.

Fingering

The musical score for guitar 7 (Gtr. 7) and guitar 1, 2 & 8 (Gtrs. 1, 2 & 8) is shown. The Gtr. 7 part features a melodic line with a diamond-shaped phrasing mark and a 'w/ bar' instruction. The Gtrs. 1, 2 & 8 part shows a descending line with a 'w/ bar' instruction and a '1' marking.

Gtrs. 1, 2 & *8

-2 1/2

-5

2 0 2 3 2 0 2 3

5 3 2 0 2 3 2 0

2 0 2 3 2 0 2 3

5 3 2 0 2 3 2

*Gtr. 8 (dist.) w/ wah-wah as filter, played *mf*.

Gtrs. 1, 2 & 8

2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2 0 | 2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2

2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2 0 | 2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2

4 2 4 5 4 2 4 5 | 2 5 4 2 4 5 4 2 | 4 2 4 5 4 2 4 5 | 2 5 4 2 4 5 4

Gtr. 2

8 6 8 9 8 6 8 | 9 7 9 10 9 7 9 | 10 9 10 11 10 11

Gtrs. 1 & 8

6 4 6 7 6 4 6 | 7 5 7 8 7 5 7 | 8 7 8 9 8 9

*P.M. ---|

P.M. ---|

*P.M. refers to Gtr. 1 only (next 2 meas.).

Gtrs. 1 & 2

12 11 12 13 12 13 | 7 7 7 7 7 7 8 8 8 8 8 8 | 9 9 9 9 9 9 12 13 13

Gtr. 8

10 9 10 11 10 11 | 9 9 9 9 9 9 10 10 10 10 10 10 | 11 11 11 11 11 11 12 13 13

Half-time feel

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2 N.C. B5 D5 B5

1/2 P.M. 1/2 P.M.

12 (12) 4 4 4 4 4 4 4 4 4 4 7 (7) 4 4 4 4 4 4 4 4

2 0 2 2 0 2 2 0 2 2 5 (5) 2 0 2 2 0 2 2 0

Gtr. 8

1/2 12 (12) 4 2

Gtrs. 1 & 2 D5 B5 D5 B5

1/2 P.M. 1/2 P.M.

7 (7) 4 4 4 4 4 4 4 4 7 (7) 4 4 4 4 4 4 4 4

5 (5) 2 0 2 2 0 2 2 0 5 (5) 2 0 2 2 0 2 2 0

Gtr. 8

(4) (2)

End half-time feel

Gtr. 1: w/ Riff A N.C.

Gtr. 2

7 7 7 7 7 7 7 7 7 7 9 7 9 9 9 9 9 9 9 9 12 12

5 5 5 5 5 5 5 5 5 5 7 5 7 7 7 7 7 7 7 7 10 10 12

Gtr. 8

4 4

2 2

Gtr. 8 tacet
N.C.
Riff C

End Riff C

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Riff C

Gtr. 5

F5/C E5/B N.C.
Rhy. Fill 1

End Rhy. Fill 1

F5/C E5/B E5

Gtr. 5: w/ Rhy. Fill 1 (2 times)
F5/C E5/B N.C.

F5/C E5/B N.C.

Gtr. 5

Play 3 times

Gtrs. 1 & 2

15ma

Harm.
*

Pitch: B

*Harmonic located halfway between 2nd & 3rd frets.

A little slower
Half-time feel

Gtrs. 1, 2 & 5

C#5/G# B5/F# C#5/G# B5/F# C#5/G# G5 F#5 G5 F#5 C#5/G# B5/F# C#5/G# B5/F# C#5/G#

B5/F# C#5/G# N.C. C#5/G# B5/F# C#5/G# B5/F# C#5/G# G5 F#5 F5 Repeat and fade E5

MY APOCALYPSE

Music by Metallica
Lyrics by James Hetfield

Intro
Fast ♩ = 192

Gtr. 1 (dist.) E5

f P.M. P.M. P.M. P.M. P.M.

N.C.

TAB

Gtr. 2 (dist.)

f

TAB

N.C.

P.M. P.M. P.M. P.M. P.M.

TAB

P.M. P.M. P.M. P.M. P.M.

TAB

Gtrs. 1 & 2

[illegible]

G5/E

Rhy. Fig. 1

N.C.

End Rhy. Fig. 1

Musical score for "The Rose Tree" in G major, 2/4 time. The score is in two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line consists of eighth notes. There are "P.M." (Pedal Markings) in measures 1, 3, 5, 7, and 8. Measure 6 has a "7 5 4" fingering diagram. Measure 8 has a "7 5 4" fingering diagram.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5/E

N.C.

1. Claus - tro - pho - bic.
2. Dead - ly vi - sion.

Crawl out of _____ this skin. _____
 Proph - e - cy _____ re - veal. _____

G5/E

N.C.

Heart ex - plo - sive.
Death mag - net - ic,

Reach in, pull ____ that pin. ____
pull - ing clos - er still. ____

§ Pre-Chorus

F#5

G5

B5

D5

F#5

G5

B5

D5

[illegible]

Fear thy name, ex - ter - mi - na - tion. _____
 Fear thy name, an - ni - hi - la - tion. _____
 Fear thy name as hell a - wak - ens. _____

Fear	thy	name,	an	-	ni	-	hi	-	la	-	tion.	_____
Fear	thy	name	as		hell		a	-	wak	-	ens.	_____

Fear thy name as hell a - wak - ens. _____

Gtrs. 1 & 2

The second system of the musical score for 'The Rose Tree' is shown. It continues the melody from the first system. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. The first measure of the system is a whole note chord consisting of F#4, A4, and C5. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The next measure is a whole note chord of F#4, A4, and C5. This is followed by another series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The final measure of the system is a whole note chord of F#4, A4, and C5. The system concludes with a double bar line. Below the staff, there are two 'P.M.' markings with dashed lines indicating the placement of the piano and mezzo instruments.

[illegible]

F#5 G5 B5 D5 F#5

Des - e - crate, in - hale the fi - re. So we
 Des - o - late, in - hale the fi - re. So we
 Des - ti - ny, in - hale the fi - re. But we've

P.M. ----- P.M. -----

Half-time feel

G5 N.C.

cross } that line. In - to the grips, -
 cross }
 crossed }

P.M. P.M.

To Coda

End half-time feel

D(#4) D#5/A#

to - tal e - clipse. Suf - fer un - to my a - poc - a -

1.

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5/E

N.C.

lypse.

G5/E

N.C.

2.
Double-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5/E

End double-time feel

lypse. My a - poc - a - lypse. —

N.C.

Interlude
N.C.

Oh. Go!

Gtr. 2
Riff A

P.M. P.M. - - P.M. - - - - - P.M. - - P.M. - - P.M. - -

*8va - - - - -

End Riff A

7 10 9 8 9 9 9 8 7 10 9 8 9 9 9 8 7 10 9 8 9 9 9 8 7 10 9 8 9 9 9 8

Pitch: E D#

*Refers to harmonics only.

Gtr. 1

Riff B

Gtrs. 1 & 2

End Riff B

E5
Rhy. Fig. 2

D5/E

E5

N.C.

End Rhy. Fig. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - -

7 10 9 8 9 9 9 8 7 10 9 8 9 9 9 8 7 10 9 8 9 9 9 8

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 3/4 times)

E5

D5/E

E5

N.C.

Crush - ing met - al, rip - ping skin. Toss - ing bod - y, man - ne - quin. Spill - ing blood, bleed - ing gas.

E5

D5/E

E5



Man - gle flesh, snap - ping spine. Drip - ping, blood - y, val - en - tine. Shat - ter face, spit - ting glass.

Gr. 1: w/ Riff B
Gr. 2: w/ Riff A
N.C.



Split a - part.

Split a - part.

Split a - part.

Spit.

Guitar Solo

E5

D5/E

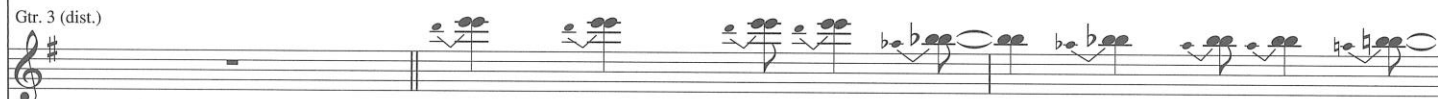
G5 A5

G5 A5

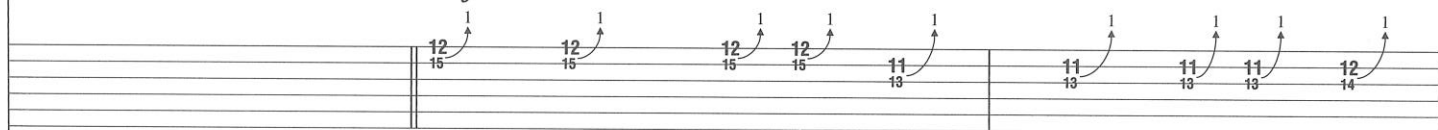


Spit it out!

Gr. 3 (dist.)

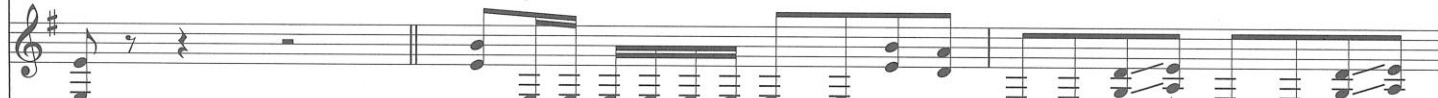


f



Gtrs. 1 & 2

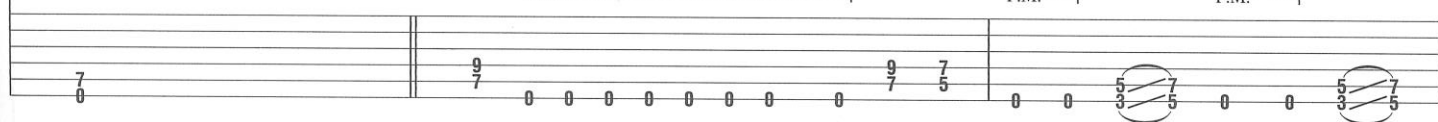
Rhy. Fig. 3



P.M. -----

P.M. ---

P.M. ---



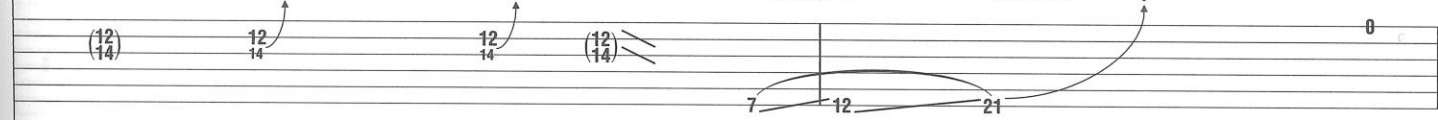
E5

N.C.



steady gliss.

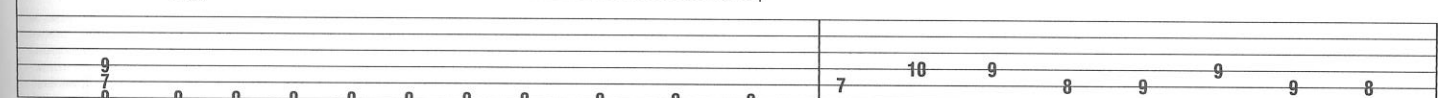
grad. bend



End Rhy. Fig. 3



P.M. -----



Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
E5

D5/E

G5

A5

G5

A5

Gtr. 3

E5

N.C.

Gtr. 3 tacet
E5

D5/E

G5

A5

G5

A5

Gtr. 4 (dist.)

E5

N.C.

E5

D5/E

G5

A5

B5

Bb5

Gtr. 4

Gtrs. 1 & 2

P.M. -----|

P.M. -----|

P.M. -----|

Gtr. 2

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 2 meas., 4 times)

1. What makes me drift a lit - tle bit clos - er? Dead man takes the steer - ing wheel.
 2. See through the skin; the banes, — they all rat - tle. Fu - ture and past, they dis - a - gree.

What makes me know it's time — to cross o - ver? Born to re - peat un - til
 Flesh falls a - way; the bones, — they all scat - ter.

I feel. — I start to see the end — in

N.C.

me, _____ see the end _____ in

P.M. P.M. - - P.M. - - - - P.M. - - P.M. - - - - P.M. - - P.M. - - - - P.M. - - - - P.M. - - - -

7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 7 8 9 9 8

me. _____

P.M. - - P.M. - - - - P.M. - - - - P.M. - - P.M. - - P.M. - - - - P.M. - - - -

10 13 12 11 12 12 11 10 13 12 11 12 12 11 12 14 13 12 12 14 13 12

G5 F#5 F5 E5 F5 F#5 G5 F#5 F5

Ow!

P.M. - - - - - P.M. P.M. - - - - - P.M. - - - - - P.M. - - - - -

13 15 14 13 13 15 15 4 4 3 2 3 4 4 4 2 4 4 4 2 4 4 3

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

G5/E

N.C.

3. Claus - tro - pho - bic. Climb out of _____ this skin. _____

G5/E

N.C.

Heart ex - plo - sive. _____ Reach in, pull _____ that pin. _____

G5/E

N.C.

Vi - o - late, an - ni - hi - late, all wounds un - to — my eyes. — Ob -

G5/E

N.C.

D.S. al Coda

lit - er - ate, ex - ter - mi - nate, as life — it - self — de - nied. —

⊕ Coda

Double-time feel

N.C.(E5)

Outro

G5 F#5 F5 E5 F5 F#5

lypse. Ty - rant a - wak - en my

G5

N.C.(E5)

Musical score for the phrase "a - poc - a - lypse." The score is written for a single melodic line in treble clef, 2/4 time. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The phrase "a - poc - a - lypse." is written below the staff. The score continues with a series of eighth notes, all marked with a "P.M." (Piano Moderato) dynamic marking. The melody is written in a single line, with the notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137

G5 F#5 F5 E5 F5 F#5

G5 F#5 F5

N.C.(E5)

De - mon a - wak - en my a - poc - a - lypse. ____

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